

Museum Previews

A.i.A.'s editors highlight the most significant museum exhibitions of the 2022 season, while newly appointed institution directors reveal organizational plans for the future.

WINTER



Left, John Quidor: *The Headless Horseman Pursuing Ichabod Crane*, 1858, oil on canvas, 27 by 34 inches; in "Supernatural America."

Below, Elizabeth Catlett: *Standing Mother and Child*, 1978, bronze with copper alloy on wood base, 16½ by 4 by 4½ inches; in "Afro-Atlantic Histories."



Supernatural America

"Supernatural America: The Paranormal in American Art" highlights the relationship that American practitioners have had with the occult – especially underrepresented artists who in the 19th and 20th centuries made art by serving as mediums, allegedly

following instructions from spirits. Featuring more than 150 works made between the early 1800s and today, the exhibition is divided into four parts: haunting as it relates to US history and landscape; the visualization and iconography of spirits in literature and personal experience; rituals and the channeling of spirits; and the evocation of other dimensions, including UFO sightings and other extraterrestrial phenomena.

Highlights include works by Whitfield Lovell, Tony Oursler, Betye Saar, Dorothea Tanning, and Andrew Wyeth, as well as canonical pieces such as John Quidor's painting of Ichabod Crane, based on Washington Irving's 1820 short story "The Legend of Sleepy Hollow." The show travels from the Toledo Museum of Art in Ohio, where it opened in June 2021.

Speed Art Museum, Louisville, Ky., through Jan. 2, 2022; Minneapolis Institute of Art, Feb. 19–May 15, 2022.

Sophie Calle

French conceptual artist Sophie Calle combines texts, photographs, and videos to create compelling narratives often conditioned by sets of imposed constraints. This exhibition, sampling more than forty years' worth of work, underscores the artist's recurring themes of intimacy, romance, and loss. Highlights include the 1981 photography series "L'Hôtel," for which Calle captured traces left behind by guests at a Venice hotel where she worked temporarily as a maid; and the collection of visual and audio works "Souris Calle" (2018), for which she asked forty musicians, including Bono, Laurie Anderson, and Pharrell Williams, to compose pieces in homage to her dead cat.

Centre Pompidou Málaga, Spain, through Apr. 22, 2022.

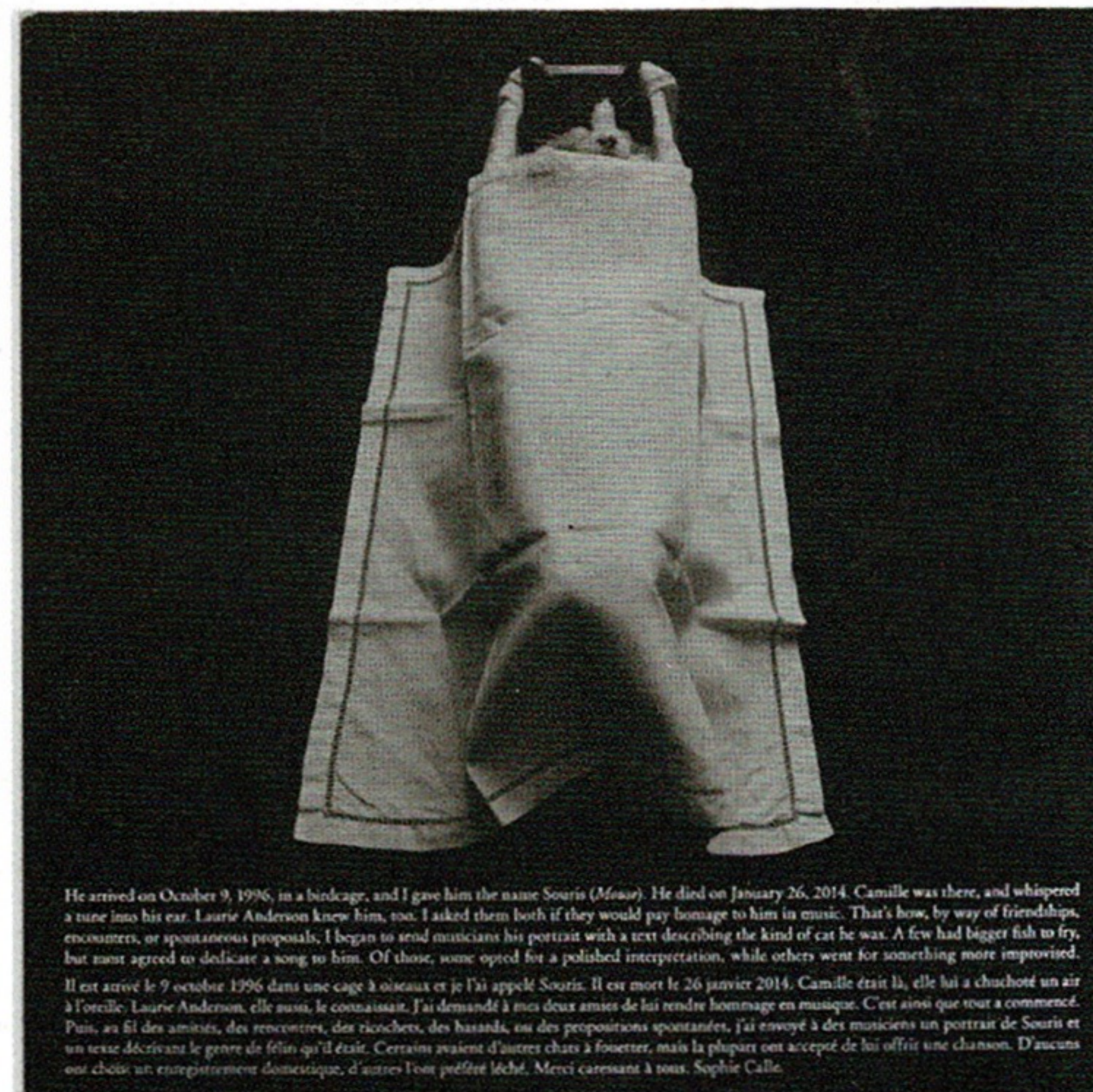
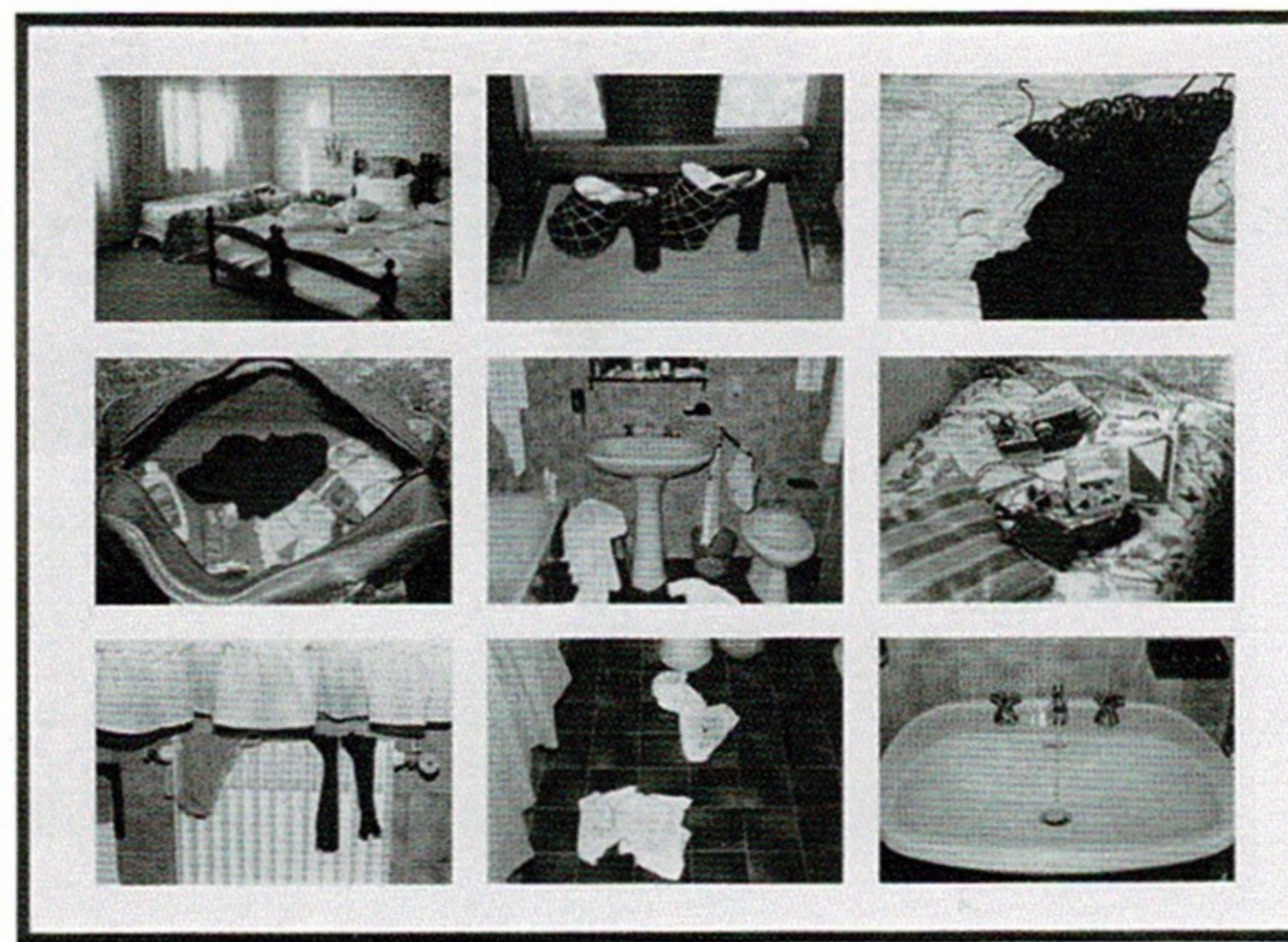
Derrick Adams and Barbara Earl Thomas

A collaboration between Derrick Adams and Barbara Earl Thomas, the exhibition "Packaged Black" brings together the two artists' respective multi-medium examinations of Black identity. The New York-based Adams and Seattle-based Thomas produced the project over the course of several years, following a 2017 group exhibition in which they both participated. Adams's works on view here – collages and sculptures referencing wigs, hair salons, and the designer Patrick Kelly – meditate on African American culture, style, and commerce. Thomas, known for his prints, glass pieces, drawings, and especially his sculptures made from meticulously cut Tyvek and paper, presents new works investigating the role of media and folklore in shaping selfhood. Among them are an immersive installation and a series of cut-paper portraits of acquaintances that riff on notions of a royal court.

Henry Art Gallery, University of Washington, Seattle, through May 1, 2022.

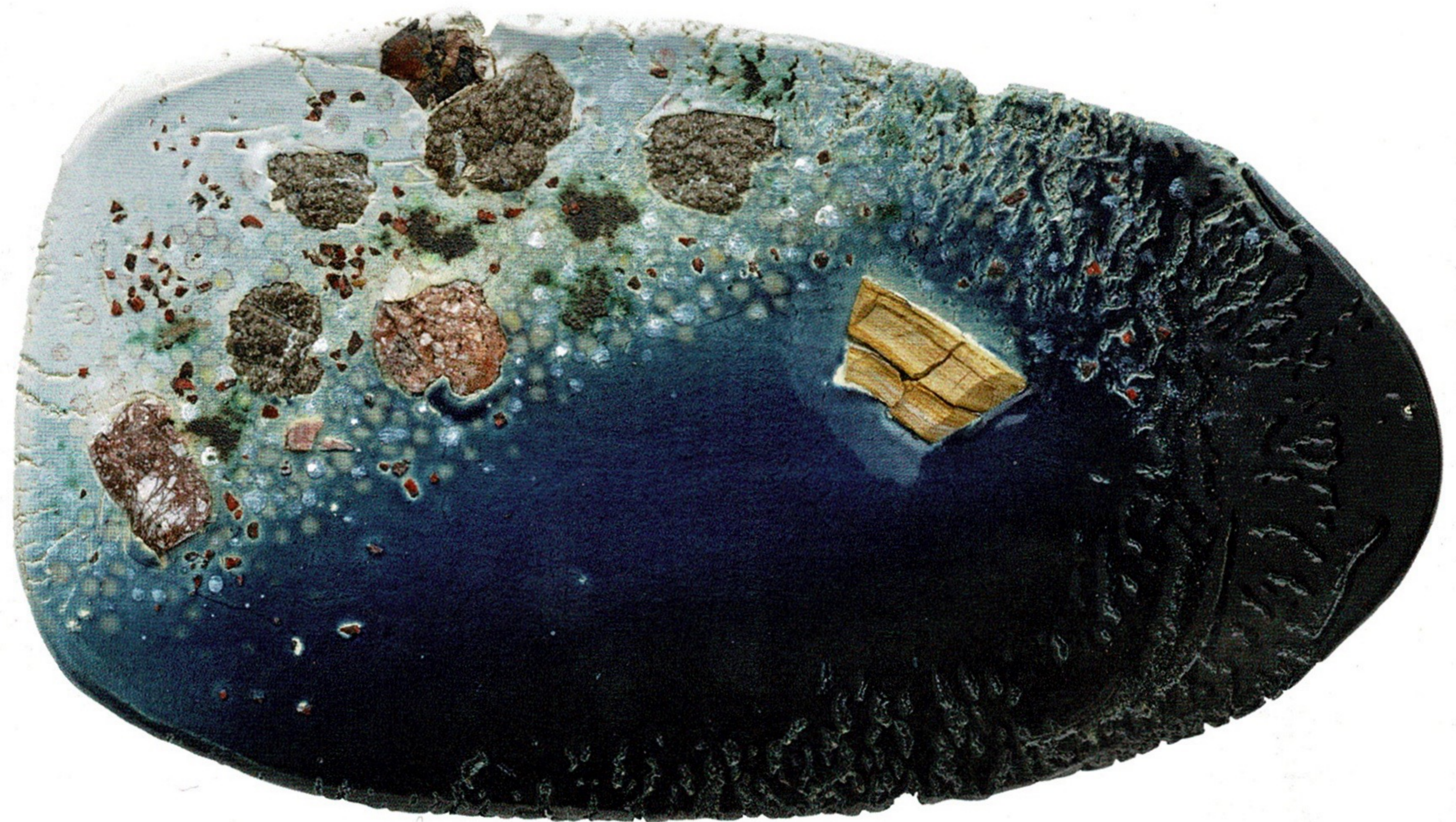
The African American South

"Living Legacies: Art of the African American South" comprises twenty-four artworks and quilts made between the 1930s and the early 2000s by a score of Black Southern artists,



Top, Sophie Calle: *L'Hôtel 2*, 1981–83, black-and-white photographs, 42¾ by 56 inches, and bottom, cover of the album *Souris Calle*, 2018.

Liz Larner: *vi (calefaction)*, 2015, ceramic, glaze, stones, and minerals, 21 by 36½ by 7½ inches.



with an emphasis on those active during the Civil Rights Movement of the 1950s and '60s. Though artists from Thornton Dial to Rita Mae Pettway to LeRoy Almon have worked with a wide range of materials and methods, they all grapple with their cultural inheritance. This is evident in the found materials they appropriate in assemblage works and in traditional practices passed down through groups like the Gee's Bend Quilting Collective. The museum recently acquired all the works in the show via the Souls Grown Deep Foundation.

Toledo Museum of Art, Ohio, Jan. 15–May 1, 2022.

Liz Larner

Sculptures by LA-based artist Liz Larner tend to shapeshift. Whether made of live organisms like bacteria or diverse materials such as leather, rubber, metal, and paper, her abstract works constantly force a new perspective. Presenting thirty pieces made between 1987 and 2021, "Liz Larner: Don't put it back like it was" gives an overview of Larner's practice, highlighting how it speaks to power and gender dynamics through optical illusions, multifaceted surfaces, and changeable substances.

SculptureCenter, New York, Jan. 20–Mar. 28, 2022; Walker Art Center, Minneapolis, Apr. 30–Sept. 4, 2022.