

Upcoming Exhibitions: 2020

Reflections: An Ordinary Day

NOVEMBER 16, 2019 - MAY 10, 2020

Eleanor Noyes Crumpacker Gallery (Second Floor)

UMMA's second exhibition of Inuit art derived from the Power Family's generous promised gift to the Museum in 2018 explores the relationship between the artist and the representation of everyday experiences. Through a selection of mid-century to contemporary Inuit prints, drawings, and sculptures that portray seemingly ordinary reflections of daily life along with daydreaming meditations, the exhibition bridges the mundane and the fantastic. Together, these artworks present a distinct imagery and a visual poetry culled from the day-to-day reality of life in the far polar north.



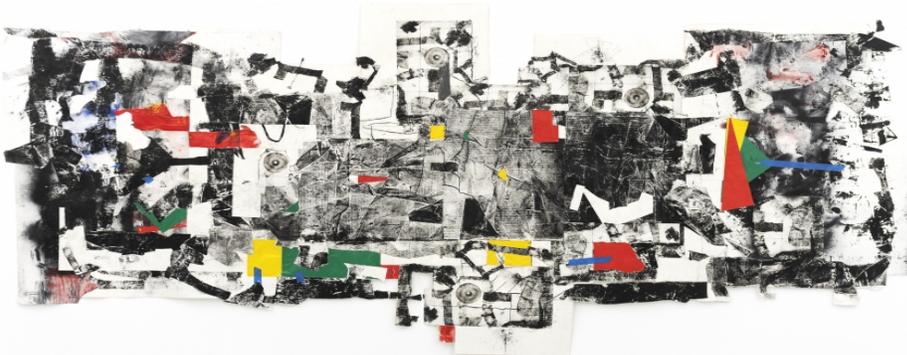
Annie Pootoogook, *A Friend Visits*, Cape Dorset, 2008, aquatint. University of Michigan Museum of Art, Museum purchase. © Dorset Fine Arts. Photography: Charlie Edwards

Cullen Washington, Jr.: The Public Square

JANUARY 25 - MAY 17, 2020

A. Alfred Taubman Gallery I

This expansive look at the work and concerns of emerging contemporary artist Cullen Washington, Jr. pivots around the artist's most recent series, Agoras. The compositions explore the ancient Greek public space as a site for activated assembly and the heart of the artistic, spiritual, and political life of the city. UMMA's installation is designed with an actual public square at its center, complete with sound components featuring noted political and aesthetic discourse and surrounded by Washington's soaring monumental collages. Works from four earlier series by the artist form the perimeter of the Museum's largest special exhibition space. The artist describes his work as "abstract meditations on the grid and humanity." Touring note: these are very large canvases. Cullen Washington is a young, African American artist who will join us in January for the CE session.

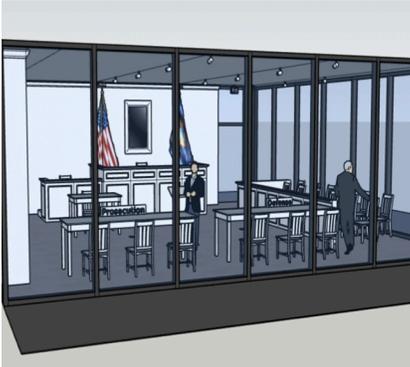


Cullen Washington, Jr., *Agora 1*, 2017, mixed media collage on canvas. Courtesy the artist. © Cullen Washington, Jr. Photography: Andrea Feldman

Witness Lab

FEBRUARY 15 - MAY 17, 2020

Irving Stenn, Jr. Family Gallery



Courtney McClellan, *Witness Lab*, 2019, digital rendering. © Courtney McClellan. Courtesy the artist

ABOUT THE ARTIST:

Education: MFA, Tufts University and the School of the Museum of Fine Arts, Boston

Background: Studio art, journalism, and mass communications.

Designed as a courtroom installation and a performance series by Roman J. Witt Artist in Residence Courtney McClellan, *Witness Lab* frames witnessing as a social and artistic act. The gallery collapses courtroom, theater, classroom, laboratory, and artist studio in order to study the relationship between performance and law. In hosting mock trials, court transcript readings, and trial advocacy workshops, the artist investigates who performs the role of witness in our society and how that understanding may map onto the narrower legal definition of the role. The installation will host legal simulations from participating groups, including the Trial Advocacy Society and the Oral Argument Competition from the University of Michigan Law School, as well as the undergraduate team of the Collegiate American Mock Trial Association. Taking the role of courtroom sketch artists, or court reporters, students from the U-M Stamps School of Art and Design will observe and document the courtroom performances through drawing, text, photography, and video.

Note for Touring: Courtney McClellan is scheduling the performances in this space. We are not planning on incorporating it into K-12 tours. However, if this concept would be a perfect fit for your tour, please contact Grace, who will discuss with Courtney.

Abstraction, Color, and Politics in the 60s and 70s: Kaleidoscope

FEBRUARY 22 - OCTOBER 25, 2020

A. Alfred Taubman Gallery II

The notion that abstraction was a purely formal and American art form, concerned only with timeless themes disconnected from the present, was met with increased skepticism in the midst of the political and cultural upheavals of the 1960s and 70s. *Kaleidoscope*, UMMA's third and final edition of this exhibition series, examines the constantly changing practices of local Detroit artists, women artists, and artists of color as they actively embraced abstraction's possibilities. Their strategies dramatically transformed the practice of abstraction in a shifting American political landscape.

Touring Note: Helen Frankenthaler, Louise Nevelson, and Howerdena Pindell will stay.



Lester Johnson, *Total Eclipse*, 1971, acrylic on canvas. University of Michigan Museum of Art, Gift of Dr. Seymour and Barbara K. Adelson, 2005/2.62 © Lester Johnson

Watershed

JUNE 6 - SEPTEMBER 20, 2020

A. Alfred Taubman Gallery I

This exhibition focuses on the Great Lakes and its watershed, which spans two countries, eight states, expansive native lands, and the world's largest concentration of freshwater. The term *watershed* refers both to the geographical networks of the Great Lakes basin: the five lakes (Huron, Ontario, Michigan, Erie, and Superior), including the rivers, streams, and reservoirs that feed into them, and also signals a crucial turning point in history. Michigan itself is at the center of the Great Lakes basin and its physical boundaries encompass watersheds of three of the five lakes. Given this unique geographical position, and the current and looming crises of flooding and pollutants affecting the region and its communities, *Watershed* foregrounds thirteen artists confronting these serious issues.



Touring Note: Due to installation dates, we probably won't tour this with K-12 school groups, but it will be a key player in summer tours (camps, private groups). It directly corresponds with U-M Theme Semester on the Great Lakes.

Doug Fogelson, (b. 1970, United States), Creative Destruction No. 4 from the Chemical Alterations series, 2018. Archival inkjet print, 24 x 42.5 in

Khaled al-Saa'i

JUNE 13-SEPTEMBER 20, 2020

Irving Stenn, Jr. Family Gallery



Khaled al-Saa'i is not a stranger to UMMA. His calligraphy has been a part of past exhibitions, most recently featured in *Collection Ensemble*. This installation will be a striking display of his work in a visible location. As an artist included in *Watershed*, this will provide a link between two exhibitions at UMMA.

Touring Note: Given the time frame of this exhibition, it most likely will not play a primary role in K-12 school groups. Again, we'll use it frequently in summer tours.

Fall 2020 / Winter 2021 Highlights

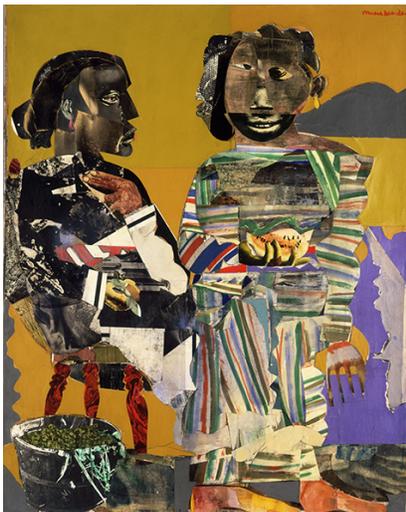
Curriculum Collection (August 2020 – August 2021): The second floor gallery (Eleanor Noyes Crumpacker Gallery), where the Inuit exhibition is now, will convert to a space in which U-M faculty can request works from UMMA’s collection to be on display for one year. Students may visit repeatedly, and the public will be able to watch teaching in action. The walls will be full—a tight salon hang will feature seven courses from various disciplines.

Re-Installation of African Gallery (November 2020 – TBD): Curator Laura DeBecker will direct the re-installation of the African Gallery. The re-installation will maintain the current space as well as add Taubman II. African American artists will also be included. Emphasis is being placed on interpretation, multi-modal sensory experience, and teaching opportunities. In other words, Public Experience and Learning has a role in exhibition development, and exciting things are in the works!

Collection Ensemble (Ongoing): Rotations of works on paper will continue throughout 2020, and we will update you as we receive information about which works will be installed. One exciting new addition is a “Musical Labels” project, in which selected art works will be paired with a musical piece. Visitors can listen on their phone while studying the art and considering the combined effect. Students in the School of Music, Theater, and Dance will perform some of the

Romare Bearden: Abstraction (October 10, 2020 – January 17, 2021): Exploring Romare Bearden’s important yet rarely-seen body of abstract work in tandem with the range of his art (including the popular figurative collages), this exhibition highlights Bearden’s place within the context of the New York avant-garde of the 1950s-60s and provides the opportunity to reassess the achievements of this seminal American artist. Traveling exhibition. More information at: <https://www.amfedarts.org/romare-bearden-abstraction/>

Clay As Soft Power, Queer Beauties 1 & 2, and Art Gym Exhibitions:
More information coming in 2020!



Romare Bearden, Melon Season, 1967.
Mixed Media on canvas. Collection Neuberger
Museum of Art, Purchase College, SUNY.
Gift of Roy R. Neuberger, 1976.26.45.
Romare Bearden Foundation/ Licensed by VAGA.



Romare Bearden, River Mist, ca. 1962.
Oil on unprimed linen. Romare Bearden Foundation.
Courtesy of DC Moore Gallery, New York.
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