

Dallas Museum of Art Announces 12-Month Exhibition Schedule Led by Pioneering Female Artists from the 18th Century to Present Day



Highlights Include First Solo U.S. Museum Exhibition of Ida O’Keeffe, Major Survey of Founding Impressionist Berthe Morisot, Career-Spanning Laura Owens Exhibition, and Collection-Based Gallery Installations

Dallas, TX—March 12, 2018—The Dallas Museum of Art (DMA) announces its 12-month exhibition schedule, led by innovative female artists from past to present. Providing new perspective on vital female contributions to art history across mediums, genres, and periods, the exhibition schedule is anchored by major solo exhibitions of work by Laura Owens, Ida O’Keeffe, and Berthe Morisot and showcases a range of significant works by female artists in the Museum’s collection. This robust and dynamic roster reflects the Museum’s commitment to engaging its audiences with a range of creative voices and leveraging its outstanding encyclopedic collection to incite dialogue and involve its community with topical issues of today.

Following the enormously successful and now extended presentation of *Yayoi Kusama: All the Eternal Love I Have for the Pumpkins*, the new schedule kicks off on March 25 with *Laura Owens*, a highlight of the contemporary art program and the most comprehensive exhibition of the artist’s 20-year career, which spotlights Owens’ groundbreaking—and at times controversial—approach to painting; *Laura Owens* was named by the *New York Times* as one of the best art exhibitions of the year during its outstanding presentation at the Whitney Museum of American Art in 2017. Following *Laura Owens*, the DMA will offer the first solo museum exhibition for Georgia O’Keeffe’s younger sister Ida, an equally talented but less-recognized painter, with the DMA-organized retrospective *Ida O’Keeffe: Escaping Georgia’s Shadow*. The groundbreaking exhibition reveals how Ida’s small triumphs as an artist became a source of competitive tension with her acclaimed sibling Georgia, who eventually withheld support of her younger sister’s professional ambitions, leaving a damaging impact on Ida’s life and professional aspirations. Rounding out the year of solo exhibitions is the first U.S. museum exhibition since 1987 for Berthe Morisot, a founding member of the Impressionist movement, which is so often associated with male pioneers. The DMA presentation of *Berthe Morisot, Woman Impressionist* is co-curated and co-organized by the DMA, and is part of a four-city international tour that concludes at the Musée d’Orsay, Paris.

For four months beginning in May, an immersive mural painting by Minerva Cuevas, a conceptual and socially engaged artist from Mexico, will cover the walls and ceiling of the Museum's Concourse. *Horizon*, her first solo presentation at a U.S. museum, is based on the social, natural, and industrial landscapes of Texas.

To offer a larger understanding of the major roles women artists have played for over three centuries, the DMA will mount a series of focused presentations highlighting exemplary works by female artists in the Museum's collection. These include European art from the 18th through 20th centuries in *Women Artists in Europe from the Monarchy to Modernism*; dedicated exhibitions of works in photography from such noted artists as Anne Collier, Sarah Charlesworth, and Catherine Opie; and sculpture by Isa Genzken, Eva Hesse, and Annette Lawrence, among others, in the Museum's quadrant galleries. The quad galleries will also feature works from *Laura Owens*, and, with the DMA's exciting acquisition last month, a complete poster portfolio from 1985-2012 of more than 100 works by the Guerilla Girls, the outspoken collective of artists advocating for female representation in the art world.

"The DMA's next year of exhibitions reflect the Museum's commitment to supporting a range of creative voices and sparking dialogue and exchange through stimulating works of art," said the **DMA's Eugene McDermott Director, Agustín Arteaga**. "We acknowledge that there have been many under-recognized, talented women artists who have been left aside from art history and visual culture, and that there is an urgent need for museums to further distinguish these contributions. We want to engage our constituents by presenting relevant issues and opening larger conversations. We want to provide a voice to those women artists who have for so long been kept in the shadows, and perhaps worse, in the storage areas of many museums. We are excited to place a spotlight on the brilliant visions and works of so many women as part of our exhibition roster."

The Museum will present a series of conversations and other public programs with artists, authors, scholars, and more throughout the year that will amplify and build on the ideas presented in the exhibitions and gallery installations.

In addition to the female-led exhibitions in this coming year, the DMA will present a dynamic range of scholarly group exhibitions, organized by the DMA. They include *The Power of Gold: Asante Royal Regalia from Ghana*, a landmark survey opening in April of over 200 items of gleaming gold regalia, colorful and intricately woven silk *kente* cloth, ceremonial furniture, state swords, linguist staffs, and other significant objects related to Asante royals from the 19th through the 21st centuries. In October, the DMA will mount the first American museum exhibition dedicated to the renowned German artist Günther Förg in nearly three decades, bringing together over 40 years of the artist's multimedia practice. *Günther Förg: A Fragile Beauty* is co-organized with the Stedelijk Museum, Amsterdam, and will be on view exclusively in the US at the DMA.

The DMA's 2018 exhibition schedule follows below, listed chronologically:

Yayoi Kusama: All the Eternal Love I Have for the Pumpkins

Through April 29, 2018 | Stoffel Quadrant Gallery

DMA Organized

New to the DMA's collection, *All the Eternal Love I Have for the Pumpkins* (2016) is one of artist Yayoi Kusama's signature Infinity Mirror Rooms. This installation is the first mirror pumpkin room created by Kusama since 1991, and the only pumpkin Infinity Mirror Room of its kind in a North American collection. *Yayoi Kusama: All the Eternal Love I Have for the Pumpkins* focuses the reflective chamber on a series of acrylic yellow gourds covered in black polka dots, one of Kusama's frequently used symbols. Visitors will step inside the mirrored space and fully immerse themselves in Kusama's creation, becoming part of the art.

Share your experience using #KusamaPumpkins on social media.

Yayoi Kusama: All the Eternal Love I Have for the Pumpkins is made possible by the TWO x TWO for AIDS and Art Fund and The Rachofsky Collection.

Edward Steichen: In Exaltation of Flowers

Through May 13, 2018 | Rachofsky Quadrant Gallery

DMA Organized

Edward Jean Steichen, known for his photography, produced seven large mural paintings from 1911 to 1914 for financier Eugene Meyer and his wife, Agnes. Several members of the Meyers' and Steichen's circle of friends were memorialized with their floral counterparts in portraits—including Agnes Meyer, Mercedes de Cordoba, Katharine Rhoades, Marion Beckett, and Isadora Duncan—in a decorative cycle of murals intended for the foyer of the Meyers' home in New York City. Due to financial difficulties, the Meyers had to sell their townhouse before the mural could be installed. The murals underwent conservation treatment during the summer of 2017 at the DMA and are on view together for the first time in more than 100 years.

This presentation of *Edward J. Steichen: In Exaltation of Flowers* represents a two-phase project conducted by the Conservation and Curatorial departments of the Dallas Museum of Art. The loan of the series and the funding for the project were made possible by the generosity of an anonymous donor.

Conservation of the seven-canvas series was conducted at the Dallas Museum of Art during the summer of 2017 and addressed the structural and cosmetic needs necessary for the works' display in the current exhibition. The DMA's Conservation Department was supported in the work by four graduate interns from the Winterthur University of Delaware Program in Art Conservation.

This exhibition is the second phase of the project, in which the DMA's Curatorial Department supplemented existing information with new research that places the mural series within the historical context surrounding its creation.

Asian Textiles: Art and Trade Along the Silk Road

Through December 9, 2018 | Level 3

DMA Organized; Exclusively at the DMA

Drawn from the DMA's collection, this exhibition showcases fine examples of garments and ornamental hangings. The works on view come from India, Central Asia, China, and Japan, with some objects featuring colored ink paintings on textile backgrounds. The garments range from a Japanese fireman's

coat to an Indian sari and a Chinese dragon robe. *Asian Textiles* highlights the passage of luxury goods along the Silk Road between eastern Asia, India, and places like Uzbekistan. This historical trade route led to an interchange of arts and crafts from the Mediterranean to India and the Far East.

Hopi Visions: Journey of the Human Spirit

Through December 2, 2018 | Focus Gallery II

DMA Organized; Exclusively at the DMA

The exhibition features a mural painting by Hopi artists Michael Kabotie and Delbridge Honanie displayed for the first time outside of Arizona and the Museum of Northern Arizona. The impressive work spans nearly five feet tall and forty-eight feet in length, with six distinct but interconnected panels. *Journey of the Human Spirit* narrates the history of the Hopi people, from the mythic emergence through the arrival of Europeans, to the rebirth of Hopi traditions in the information age. The contemporary mural was inspired by figural wall paintings created prior to European contact. The mural will be complemented by ancient to contemporary objects from the DMA's collection, including an ancestral Sikyatki Polychrome bowl with flower design and a modern kachina (*katsina*) doll of Palhikmana, among works by other contemporary Hopi artists.

Laura Owens

March 25 to July 29, 2018 | Hoffman Galleries and Lamont Quadrant Gallery

For more than 20 years, artist Laura Owens has pioneered an innovative—and at times controversial—approach to painting that has made her one of the most influential artists of her generation. Her bold and experimental work challenges traditional assumptions about figuration and abstraction, as well as the relationships among avant-garde art, craft, pop culture, and technology. *Laura Owens* will feature over 60 paintings and objects from the mid-1990s until today and highlights the evolution of her art over the past few years, showing how the early work sets the stage for gripping new paintings and installations.

Share your experience using #LauraOwens on social media.

Laura Owens is organized by the Whitney Museum of American Art, New York. The DMA's presentation is made possible by The Kaleta A. Doolin Foundation, the TWO x TWO for AIDS and Art Fund, the Gay and Lesbian Fund for Dallas, and Elisabeth and Panos Karpidas. Air transportation provided by American Airlines.

The Power of Gold: Asante Royal Regalia from Ghana

April 15 to August 12, 2018 | Chilton Gallery I

DMA Organized; Exclusively at the DMA

The Power of Gold: Asante Royal Regalia from Ghana, inspired by works in the DMA's collection and featuring objects from public and private collections, reveals in a landmark exhibition the splendor of Asante regalia, much of which is made of gold.

Share your experience using #PowerOfGold on social media.

The Power of Gold: Asante Royal Regalia from Ghana is organized by the Dallas Museum of Art. The exhibition is co-presented by Texas Instruments and PNC. Educational programming is underwritten by Kosmos Energy. Marketing support is provided by the Dallas Tourism Public Improvement District, the *Dallas Weekly*, and AIM Media Texas & Digital AIM Media.

Horizon

May 18 to September 2, 2018 | Concourse

DMA Organized; Exclusively at the DMA

In her first U.S. solo museum presentation, Mexican artist Minerva Cuevas will create a site-specific mural in the Museum's first-level Concourse. Cuevas is a conceptual and socially engaged artist who creates sculptural installations in response to politically charged events.

Cult of the Machine: Precisionism in American Art

September 16, 2018 – January 6, 2019 | Chilton II

Cult of the Machine examines American culture from the 1910s to the Second World War and reveals how the American love affair with new technology and mechanization shaped architecture, design, and the visual culture of the United States. This tour-de-force presentation includes key paintings by American Precisionists such as Charles Sheeler, Georgia O'Keeffe, and Charles Demuth, and iconic works by the masters of straight photography such as Paul Strand, Berenice Abbott, and Edward Steichen. Their creations were highly structured, geometric compositions with smooth surfaces and lucid forms that sought to mimic a streamlined, "machined" aesthetic, with themes ranging from the urban and industrial to the pastoral. Reconciling realist imagery with abstracted forms, Precisionism married the influence of avant-garde European art styles such as Purism, Cubism, and Futurism with American subject matter.

Günther Förg: A Fragile Beauty

October 21, 2018 to January 27, 2019 | Hoffman Galleries

DMA Co-organized; U.S. Exclusively at the DMA

Günther Förg: A Fragile Beauty will survey the prolific and provocative career of the late artist Günther Förg (1952-2013). Förg was closely associated with the Cologne scene of the 1980s, a group of irreverent artists who challenged the traditions of painting. This exhibition—the first major museum presentation of his work in the United States since 1989—will bring renewed attention to Förg's work by examining his legacy in relation to key issues of the 20th century, including postwar nostalgia and loss and the utopianism of high modernism. *Günther Förg: A Fragile Beauty* is co-organized with the Stedelijk Museum, Amsterdam, and will be on view exclusively in the US at the DMA.

The exhibition catalogue is underwritten by Editions Traverses Sàrl. Major support for the Dallas presentation is made possible by Deutsche Bank. Additional generous support is provided by the TWO x TWO for AIDS and Art Fund; the Kadre Family; Almine Rech Gallery, Paris | Brussels | London | New York; Galerie Bärbel Grässlin, Frankfurt am Main; Galerie Gisela Capitain, Cologne; Galerie Max Hetzler, Berlin | Paris; Giò Marconi, Milan; Greene Naftali, New York; and Massimo De Carlo, Milan | London | Hong Kong.

Ida O'Keeffe: Escaping Georgia's Shadow

November 18, 2018 to February 24, 2019

DMA Organized

The first ever solo museum exhibition of works by Ida Ten Eyck O’Keeffe and the most comprehensive survey of the artist’s work to date. *Ida O’Keeffe: Escaping Georgia’s Shadow* will bring together approximately 40 paintings, watercolors, prints, and drawings for the first time, including six of the artist’s seven lighthouse paintings, whose previously unknown locations were revealed during exhibition research and which have not been exhibited together since 1955. The exhibition explores Ida’s mastery of color and composition, which caught the eye of critics, as well as her complex relationship with her well-known sister Georgia O’Keeffe and the affect it had on Ida’s life and professional aspirations. Generous support for the exhibition and publication is provided by The Kaleta A. Doolin Foundation.

Coming in Spring 2019

Berthe Morisot, Woman Impressionist

February 24 to May 26, 2019 | Chilton Galleries

DMA Co-organized and Co-curated

This is a thematically organized exhibition of works by the French artist Berthe Morisot. The only woman among the founding members of the Impressionist group, Morisot was a significant contributor to the development of modern art in the late 19th century.

Berthe Morisot, Woman Impressionist is co-organized by the Dallas Museum of Art, the Musée national des beaux-arts du Québec, The Barnes Foundation, and the Musées d’Orsay et de l’Orangerie.

Women Artists in Europe from the Monarchy to Modernism

Focus Gallery II

DMA Organized; Exclusively at the DMA

Highlighting the DMA’s exceptional holdings of artwork by female artists working in Europe between the late 18th and early 20th centuries, this exhibition, a complement to *Berthe Morisot, Female Impressionist*, explores the challenges and limitations experienced by female artists seeking professional careers before women were admitted into fine art academies and/or gained widespread social acceptance.

The Keir Collection of Islamic Art Gallery

Through April 26, 2020 | Focus I

DMA Organized; Exclusively at the DMA

The Keir Collection of Islamic Art Gallery is the largest public presentation in the history of one of the world’s most important private collections of Islamic Art. The gallery will highlight particular strengths within the collection, which encompasses one of the most important holdings of luster pottery and rock crystals in the world including the celebrated rock crystal ewer, one of only seven in the world of its caliber and the only one of its type in the United States. The gallery space will display a series of rare manuscripts and painted miniatures of exquisite beauty, including a 16th-century Indian Khamsa of Nizami manuscript, and pages from the 1330 Shahnama known as “The Demotte Shahnama.”

The Keir Collection came to the DMA on a long-term loan agreement with the trustees of the Keir Collection that was finalized in 2014, transforming the Museum into the third largest repository of Islamic art in the United States.

The installation is presented by Kosmos Energy, which is the sponsor of the inaugural years of exhibitions and installations of the Keir Collection of Islamic Art at the Dallas Museum of Art.

(Images: Anne Vallayer-Coster, *Bouquet of Flowers in a Terracotta Vase with Peaches and Grapes*, 1776, oil on canvas, Dallas Museum of Art, Foundation for the Arts Collection, Mrs. John B. O'Hara Fund and gift of Michael L. Rosenberg, 1998.51.FA; Berthe Morisot, *Woman in Grey Reclining*, 1879, oil on canvas, private collection, Photo by Christian Baraja; Ida Ten Eyck O'Keeffe, *Variation on a Lighthouse Theme II*, c. 1932, Private Collection; Ida Ten Eyck O'Keeffe, *Spring Lethargy, Texas*, 1938, oil on canvas, Dallas Museum of Art, General Acquisitions Fund and Janet Kendall Forsythe Fund in honor of Janet Kendall Forsythe on behalf of the Earl A. Forsythe family, 2017.36; The Guerrilla Girls, *Do women have to be naked to get into the Met. Museum?*, 1989, offset lithograph on illustration board, National Gallery of Art, Washington, Gift of the Gallery Girls in support of the Guerrilla Girls, 2007, © Guerrilla Girls; Yayoi Kusama, *All the Eternal Love I Have for the Pumpkins*, 2016, wood, mirror, plastic, acrylic, LED, Courtesy Ota Fine Arts, Tokyo / Singapore and Victoria Miro, London, © Yayoi Kusama; Natalia Goncharova, *Maquillage*, 1913–14, gouache on paper, Dallas Museum of Art, General Acquisitions Fund, 1981.37; Laura Owens, *Untitled*, 1997, oil, acrylic, and airbrushed oil on canvas, Whitney Museum of American Art, New York; promised gift of Thea Westreich Wagner and Ethan Wagner P.2011.274, © Laura Owens)

About the Dallas Museum of Art

Established in 1903, the Dallas Museum of Art (DMA) is among the 10 largest art museums in the country and is distinguished by its commitment to research, innovation, and public engagement. At the heart of the Museum and its programs is its global collection, which encompasses more than 24,000 works and spans 5,000 years of history, representing a full range of world cultures. Located in the nation's largest arts district, the Museum acts as a catalyst for community creativity, engaging people of all ages and backgrounds with a diverse spectrum of programming, from exhibitions and lectures to concerts, literary events, and dramatic and dance presentations. Since the Museum's return to free general admission in 2013, the DMA has welcomed more than 3.2 million visitors. For more information, visit DMA.org.

The Dallas Museum of Art is supported, in part, by the generosity of DMA Members and donors, the citizens of Dallas through the City of Dallas Office of Cultural Affairs, and the Texas Commission on the Arts.

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