

MUSEUM of ART | FORT LAUDERDALE
NOVA SOUTHEASTERN UNIVERSITY

2014/2015 Exhibitions

**Images for Reference Use Only. Not for Reproduction.*

Research and Development: Concerning Belonging

June 1- September 14, 2014

NSU Museum of Art Fort Lauderdale launches *Research and Development*, a new series of artist residencies that provide artists with essential time and resources to further their work and apply their creativity to social issues. In its inaugural program, the museum invites South Florida artists Rick Ulysse, Natasha Lopez de Victoria, Augustina Woodgate, and Antonia Wright, to use the museum's second floor gallery as studios and develop new projects addressing issues of homelessness and belonging. Works produced during the residency are on view to the public and change regularly. Participating artists also lead art workshops dealing with homelessness and belonging at Broward Partnership for the Homeless, a local shelter.

The artists-in-residence have access to leaders in the field of art therapy and social services in the community and through Nova Southeastern University's interdisciplinary programs. During the last month of the exhibition, works made by individuals at the shelter are also included in the exhibition, along with a documentary of the workshops and personal stories of shelter participants. This project and its various components engage South Florida artists directly, as social activists, with the divisive issue of homelessness in Broward County. It also launches an innovative program that helps others understand some of the ways that art can create a "sense of belonging."

The Miami Generation: Revisited

July 13 – September 21, 2014



In 1983, Miami's now defunct Cuban Museum of Arts and Culture presented the groundbreaking exhibition *The Miami Generation*, which represented a pivotal moment in South Florida's cultural history and brought together for the first time nine emerging artists from Miami's Cuban exile community who were part of a first generation that received its artistic education in the United States. Now, more than 30 years later, NSU Museum of Art Fort Lauderdale picks up where this exhibition left off, with *The Miami Generation: Revisited*, a new exhibition featuring works created since 1983 by the original nine artists: Mario Bencomo, María Brito, Humberto

Calzada, Pablo Cano, Emilio Falero, Fernando García, Juan González, Carlos Maciá, and César Trasobares. Works on view address the issues of exclusion, inclusion, and sexual identity politics that those in the original show explored, as well as demonstrate the variety of materials the artists use and how their styles and interests have evolved. The exhibition also reveals how each artist has synthesized the dynamics of native and adopted cultural forces to convey their feelings, dreams, and aspirations. These artists were part of a thriving art community in the early 1980s that contributed to the emergence of South Florida as a hub for international art and culture. The exhibition also highlights NSU Museum of Art's strong commitment to Latin American Art, which includes a large collection of work by Cuban artists and the Stanley and Pearl Goodman Latin American Art Research Center which will launch in 2015.

When the Stars Begin to Fall: Imagination and the American South

August 3 – October 12, 2014



When the Stars Begin to Fall: Imagination and the American South considers the category of "outsider" art in relation to contemporary art and black life. Situating itself within current art historical and political debates, the exhibition features work by self-taught, spiritually inspired and incarcerated artists, alongside other projects based in performance and social-engagement, as well as painting, drawing, sculpture and assemblage, that make insistent reference to place. With the majority of work created between 1964 and 2014, the exhibition brings together a group of thirty-five intergenerational American artists who share an interest in the American South as a

location both real and imagined. Moving between a graphic sensibility, an interest in creation myths and the use of found materials and detritus, the artists reference various classical tropes of blackness as sites of origin—fantastical and performed, important yet perhaps illusory.

Artists in the exhibition include: Benny Andrews, Kevin Beasley, McArthur Binion, Beverly Buchanan, Henry Ray Clark, Courtesy the Artists, Thornton Dial, Minnie Evans, Theaster Gates, Deborah Grant, Trenton Doyle Hancock, Bessie Harvey, David Hammons, Lonnie Holley, Frank Albert Jones, Lauren Kelley, Ralph Lemon, Kerry James Marshall, Rodney McMillian, Joe Minter, J.B. Murray, John Outterbridge, Noah Purifoy, Marie “Big Mama” Roseman, Jacolby Satterwhite, Patricia Satterwhite, Rudy Shepherd, Xaviera Simmons, Georgia Speller, Henry Speller, James “Son” Thomas, Stacy Lynn Waddell, Kara Walker, Carrie Mae Weems and Geo Wyeth.

The catalogue includes entries by the exhibition's organizer, Assistant Curator Thomas J. Lax, along with leading scholars Horace Ballard, Katherine Jentleson, Scott Romine and Lowery Stokes Sims, who write on notions of spirituality, the ethics of self-taught art and the idea of the South in the American consciousness.

When the Stars Begin to Fall: Imagination and the American South is organized by The Studio Museum in Harlem, New York. The exhibition is curated by Thomas J. Lax, Assistant Curator at the Studio Museum.

Café Dolly: Picabia, Schnabel, Willumsen

October 12, 2014 - February 1, 2015



This exhibition presents paintings by three provocative artists: the work of late French artist Francis Picabia, celebrated for his contribution to the Dada art movement, but whose later figurative paintings remain relatively unknown in the U. S.; work dating from the 1980s to the present by the acclaimed New York artist Julian Schnabel; and work from the late 19th- to mid-20th-century by Danish visionary artist J. (Jens) F. (Ferdinand) Willumsen. The paintings of these artists provoke questions about style, good taste, and ethics in

art. Organized by the J.F. Willumsens Museum, Frederikssund, Denmark, and curated by visual artists Claus Carstensen and Christian Vind, and researcher Anne Gregersen, University of Copenhagen, *Café Dolly* presents these three adventurers, each of whom, with great self-assurance and a strong personal approach to painting, has formed and captured his artistic visions across the boundaries of the predominant currents of his time. Common to all three artists is an intensely painterly language with recognizable motifs, clear contours, and raw colors in bold combinations, displaying a firm belief in painting and a need to explore and challenge its traditions. Seen together, they reveal the fascinating but never-before-realized similarities between these artists' ideas, illuminating surprising connections between their stylistic and painterly concerns. This exhibition is on view during Art Basel Miami Beach in December 2014.

American Scene Photography: Martin Z. Margulies Collection

November 2, 2014 - March 22, 2015

Martin Z. Margulies has avidly collected photographs for over 20 years, and this exhibition, *American Scene Photography*, is drawn from his extensive collection. The Margulies collection reflects Mr. Margulies's own interest in the human condition. This is especially evident in his collection of photographs from the first decades of the 20th century to the present, documenting the character of America, the beauty and expansiveness of its landscape, and the diversity of its people, cities, streets, and homes. These images offer new ways to consider the U.S. both in the past and present.

The Margulies collection is unsurpassed in its vast holdings of vintage photographs by Lewis Hines, Walker Evans, and Dorothea Lange, whose photographs of poverty, working conditions, and vanishing rural life were instrumental in bringing about social change and inspired generations of documentary photographers. Berenice Abbott, Weegee,

William Eggleston, and Lee Friedlander are among the mid-20th-century photographers represented in depth, while contemporary photographers such as Cindy Sherman, Gregory Crewdson, Miles Coolidge, Alec Soth, and Justine Kurland provide new visions of American life and landscape and expand the very nature of photography. This exhibition is on view during Art Basel Miami Beach in December 2014.

Frida Kahlo and Diego Rivera from the Jacques and Natasha Gelman Collection and Mexican Modernism from the Stanley and Pearl Goodman Collection

February 26 – May 31, 2015

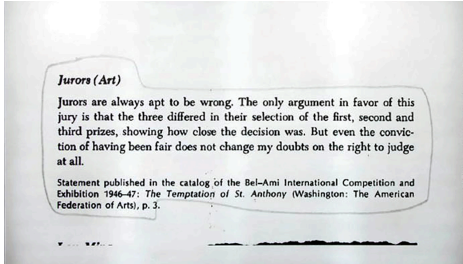


Few artists have captured the public's imagination with the force of painter Frida Kahlo (1907–1954) and painter and muralist Diego Rivera (1886–1957). Featuring over 30 masterful works by Kahlo and Rivera from the renowned Gelman Foundation Collection in Mexico City, along with works from NSU's own superb Mexican Modernism collection (a gift of Stanley and Pearl Goodman), this exhibition speaks of these artists' fierce loyalty to and pride in Mexico and the ideals of its 1910 revolution. Among the works featured in the exhibition are Kahlo's *Autorretrato con Monos (Self Portrait with Monkeys)*, 1943, *Diego en mi Pensamiento (Diego on My Mind)*, 1943, Rivera's *Autorretrato (Self-Portrait)*, 1930, and *Retrato de Natasha Gelman (Portrait of Natasha Gelman)*, 1943.

Highlights from the Stanley and Pearl Goodman Collection (gift to NSU Museum of Art) include works by such masters as Jose Clemente Orozco, Rufino Tamayo, Leonora Carrington, Rivera, and Kahlo. The exhibition will also inaugurate the Museum's Stanley and Pearl Goodman Center for the Study of Latin American Art, the only such resource in the region, which will invite scholars and curators to research the collection and other areas of interest involving Latin American Art.

Aesthetic Decisions

March 8 – August 2, 2015



This group exhibition curated by Bonnie Clearwater, Director and Chief Curator, NSU Museum of Art Fort Lauderdale, features 20th- and 21st-century works that explore the philosophy of aesthetics. Artists featured include Marcel Duchamp, John Baldessari, Judy Fiskin, Claire Fontaine, Jorge Pardo, Sophie Calle, Jeff Koons, Joseph Kosuth, Mike Kelley, the Bechers, Elad Lassry, and Claire Fontaine, among others. These artists challenge the criteria for judging the aesthetic merits of art works, question the relevance of aesthetics to non-art objects, and reconsider the viewer's role as the receptor of the aesthetic experience. The title of the exhibition is derived from Judy Fiskin's photography series *Some*

Aesthetic Decisions (1973 to 1995).

Helhesten: The Hell-horse: Danish Cultural Resistance During World War II

April 10 - October 4, 2015



This exhibition examines the innovative, abstract work of the group of Danish artists known as Helhesten (Hell-horse), including Else Altfelt, Ejler Bille, Henry Heerup, and Asger Jorn, who participated in the resistance to the Nazi occupation of Denmark. Their daring work—artistic acts of resistance—inspired and shaped the objectives of the avant-garde Cobra art movement following the war, and included many of the same artists. Precursors to the Cobra art movement, Helhesten artists published their radical ideas and art in *Helhesten*, the journal they founded and produced between 1941 and 1944. The works in this

exhibition, selected by curator Kerry Greaves, establish the historical and artistic context for the Cobra art movement as well as NSU Museum of Art's exceptional collection of works by Cobra artists, the largest collection of its kind in America.

From Within and Without: The History of Haitian Photography

June 21– September 13, 2015



Haiti's catastrophic 2010 earthquake destroyed much of the nation's history, art, and culture, causing an irreparable rupture with the past. Photographs made before 2010 are generally all that remain of the rich culture, monuments, and way of life predating this disaster. *From Within and Without* allows NSU Museum of Art Fort Lauderdale to play a crucial role in retrieving and restoring memories of this vibrant culture. The exhibition includes the work of 20 photographers, as well as studio archives, family snapshots, and works of photojournalists. Because the exhibition includes photographs made before and after the earthquake, it provides the first comprehensive history of Haitian photography and offers differing perspectives on Haitian life and culture.

Opening in Fort Lauderdale, known for one of the largest Haitian populations in the U.S., with renowned Haitian artist Edouard Duval-Carrié as guest curator, the exhibition explores the manner in which Haiti is represented from the inside and outside, as well as the role journalists played in documenting Haitian life in times of political and social strife. The exhibition provides new perspectives on the history of photography and visual culture in the Caribbean as well as a dynamic experience for diverse audiences.

The Indestructible Lee Miller

October 4, 2015 - January 3, 2016



This exhibition explores the life and work of the pre-eminent American photographer, Lee Miller, from several perspectives: as the favored fashion model in the 1920s for photographers such as Edward Steichen and Arnold Genthe; as the assistant, collaborator, and muse of surrealist photographer Man Ray in the 1930s; as a heralded art and fashion photographer, and as a combat photographer during World War II. Curated by Bonnie Clearwater, Director and Chief Curator, NSU Museum of Art Fort Lauderdale, the exhibition includes stunning photographs of Miller as well as examples of the inventive fashion photographs she made for *British Vogue*, as well as her fine art photography. The exhibition also includes her work as a war correspondent and combat photographer for Condé Nast Publications, including her photographs of the London Blitz, the liberation of Paris, and the Dachau and Buchenwald concentration camps. Miller was a determined artist who overcame life's obstacles, constantly reinventing herself through her creative pursuits as circumstances demanded.

Also on view during this period are works from the NSU Museum of Art permanent collection.

About NSU Museum of Art Fort Lauderdale

Founded in 1958, NSU Museum of Art Fort Lauderdale is housed since 1986 in a distinguished 83,000 square-foot modernist building designed by Edward Larrabee Barnes. The museum is a premier destination for dynamic exhibitions and programs that encompass all facets of civilization's rich history. It contains over 25,000 square feet of exhibition space, the 250-seat Horvitz Auditorium, bookstore and café.

The museum's 6,000-work permanent collection is known for its extensive holdings by the pioneering American painter William Glackens, paintings by Cobra artists, and a highly prized selection of works by Latin American artists. The museum also maintains a special focus on photography and presents year-round photography exhibitions through its *Foto Fort Lauderdale* initiative.

The museum offers a comprehensive education program through the dynamic AutoNation Academy for Art + Design at the NSU Museum of Art Fort Lauderdale, located in an adjacent 11,000 square-foot building. In 2008, the museum became part of Nova Southeastern University, the ninth-largest not-for-profit independent institution in the nation. In September 2013, Bonnie Clearwater became NSU Museum of Art's Director and Chief Curator.

For more information, please visit www.moaf.org

NSU Museum of Art Fort Lauderdale
One East Las Olas Boulevard
Fort Lauderdale, FL 33301
www.moafll.org
(954) 525-5500

Local Media Contacts:

Emily McCrater
Communications and Public Relations Manager
NSU Museum of Art
954-262-0236
emccrater@moafll.org

Donna Fields
954-258-1712
donnafields@gmail.com

National Media Contacts:

Nicole Rumore
FITZ & CO
646-589-0928
nicole.rumore@fitzandco.com

Meg Blackburn
FITZ & CO
212-620-7390
meg@fitzandco.com

IMAGE CREDITS:

***Images for Reference Use Only. Not for Reproduction.**

Humberto Calzada
The Mediator, 2000
Acrylic on canvas
48 x 72 inches
The Patricia & Phillip Frost Art Museum, Florida International University, Miami, FL

John Outterbridge
Untitled, circa 1974–76
Canvas, thread, metal (tin faucet for the head, aluminum for belt), rag cloth, leather, wood, polyester glue, shoe dye, acrylic paint
26 x 17 x 19 in.
Collection of Vaughn Payne

From left to right:

Francis Picabia
Autoportrait, circa 1940-42
Oil on cardboard
61 x 50 cm; 24" x 19.6"
Courtesy of Private Collector

Julian Schnabel
Veramente Bestia V (Girl with No Eyes), 1997
Oil on found object
19.6" x 15.7"
Courtesy of the Artist

J.F. Willumsen
Woman Playing with a Black Cat, 1945
Oil on canvas
38.5" x 29.1"

J.F. Willumsens Museum

Frida Kahlo
Diego en mi pensamiento (Diego on My Mind), 1943
Oil on masonite
Courtesy of the Jacques and Natasha Gelman Collection; The Vergel Foundation.

Claire Fontaine
Jurors, 2013
Lightbox and digital print on vinyl
8'8" 3/8 x 13' 9" 3/8 x 6" 2/8
Edition 1/2 + 1 AP
Galerie Chantal Crousel

Henry Heerup
The Bombers, 1943
Color lithograph
6 3/4" x 9 1/2"
Museum of Art | Fort Lauderdale, Nova Southeastern University; the Golda and Meyer Marks Cobra Collection

Antoine Ferrier
Untitled, circa 1970-75
B/W Photograph
16" x 20"
Collection of Edouard Duval-Carrié

Lee Miller
Solarized Portrait of Unknown Woman, 1930
Gelatin-silver print
24.1 cm x 19.0 cm
Lee Miller Archives