

FOR IMMEDIATE RELEASE

Sept. 11, 2018

**Upcoming Exhibitions at the Virginia Museum of Fine Arts
Fall 2018 – Spring 2019**

Richmond, Virginia – The Virginia Museum of Fine Arts announces a diverse selection of exhibitions premiering through Spring 2019. Additional details for major exhibitions will be available at www.vmfa.museum/pressroom. All information for upcoming exhibitions is subject to change. Please contact VMFA Communications to verify dates and other key facts.

Upcoming Exhibitions & Special Installations



Face Mask with Feathered Collar, second quarter of the 20th century, Nyindu culture (Democratic Republic of the Congo), wood, pigment, rooster feathers, 15.3 in. high. Private Collection. Photo: Paul Luis.

Congo Masks: Masterpieces from Central Africa

Nov. 10, 2018 – Feb. 24, 2019 | Lower Level Exhibition Galleries

This innovative and visually compelling exhibition presents nearly 140 masks from the vast Congo region of Africa (known today as the Democratic Republic of the Congo). Drawn from the finest and most comprehensive private collection, these masks from the 18th, 19th and 20th centuries are combined with film footage, field photographs, maps and musical instruments to highlight the performative aspect of these extraordinary works of art. *Congo Masks: Masterpieces from Central Africa* is organized by the Virginia Museum of Fine Arts and the Congo Basin Art History Research Center in Brussels, Belgium. Presented by Dominion Energy. The exhibition program at VMFA is supported by the Julia Louise Reynolds Fund.

Free for VMFA members, children ages 6 and under, active-duty military personnel and their immediate families; \$16 for adults, \$12 for seniors 65 and older, and \$10 for youth ages 7-17 and college students with ID



Installation view of *Truthful Witnessing: The Black Photographers Annual, Volume 3*. Photo by David Stover © VMFA.

Patience & Perseverance: The Black Photographers Annual, Volume 4

Nov. 10, 2018 – April 2019 | Photography Gallery

When The Black Photographers Annual editors asked James Van Der Zee if he had any advice for younger photographers, the elder artist replied, “patience and perseverance.” The fourth rotation of the Annual will pair photographs by Van Der Zee with a selection of works by a younger generation, including Dawoud Bey, Jules Allen and Marilyn Nance, among others. Curated by Dr. Sarah Eckhardt, VMFA associate curator of modern and contemporary art.

Free; no tickets required.



Kansa Shrine at Lake Tazawa, from the series *Souvenirs of Travel III*, 1927, Kawase Hasui (Japanese, 1885-1962), woodblock print, ink and color on paper. Virginia Museum of Fine Arts; René and Carolyn Balcer Collection. © Kawase Hasui.

Temples and Shrines in Japan: Woodblock Prints by Kawase Hasui

Nov. 17, 2018 – March 2019 | Works on Paper Gallery

This exhibition features 12 woodblock prints by Japanese artist Kawase Hasui (1883-1957). Selected from more than 600 prints donated to VMFA by René and Carolyn Balcer, these works focus on scenes of temples and shrines across Japan, celebrating their sacred architecture and connections with people and nature. Curated by Li Jian, VMFA E. Rhodes and Leona B. Carpenter curator of East Asian art.

Free, no tickets required.



Wenceslaus Hollar, 17th century, Wenceslaus Hollar (Bohemian, 1607-1677), etching in black ink on laid paper. Virginia Museum of Fine Arts; Promised gift of Frank Raysor. Photo by Sydney Collins.

Hollar's Encyclopedic Eye: Prints from the Frank Raysor Collection

Feb. 2 – May 5, 2019 | Evans Court Gallery

This exhibition celebrates one of the least known but most remarkable and “modern” artists of the Baroque period. Focusing on his mastery of print work, *Hollar's Encyclopedic Eye* includes more than 200 prints representing the range and quality of Wenceslaus Hollar's work drawn exclusively from the Frank Raysor Collection, a promised gift to VMFA. Curated by Dr. Mitchell Merling, VMFA Paul Mellon curator and head of the department of European art and Colleen Yarger, curatorial assistant for European art and the Mellon collections and interim head of the department of European art.

Free, no tickets required.



Parrot, 19th century, micromosaic set in gold as pendant with tsavorite and demantoid garnet. Collection of Elizabeth Locke.

A Return to the Grand Tour:

Micromosaic Jewels from the Collection of Elizabeth Locke

April 27 – Sept. 5, 2019 | Works on Paper Gallery

Featuring 92 works ranging from jewelry to paperweights to domestic wares, *A Return to the Grand Tour: Micromosaic Jewels from the Collection of Elizabeth Locke* demonstrates the popularity of micromosaics as travel souvenirs in the mid-18th to late 19th century. Curated by Dr. Susan J. Rawles, VMFA associate curator of American painting and decorative art.

Free, no tickets required.



Vajrabhairava, 15th century or later, Sino-Tibetan, polychromed wood. Virginia Museum of Fine Arts; Purchase with funds provided by the E. Rhodes and Leona B. Carpenter Foundation and the Arthur and Margaret Glasgow Fund. Photo by Ann Hutchison © VMFA.

Awaken: A Tibetan Buddhist Journey Toward Enlightenment

May 4 – Aug. 18, 2019 | Lower Level Exhibition Galleries

Awaken offers visitors an opportunity to explore the journey towards enlightenment through the art of Tibetan Buddhism. A series of immersive spaces puts the visitor face to face with nearly 100 spectacular objects, both historical and contemporary, drawn largely from two of the country's most extraordinary collections of Himalayan art. Co-curated by Dr. John Henry Rice, VMFA associate curator of South Asian and Islamic Art, and Jeff Durham, assistant curator of Himalayan art at the Asian Art Museum, San Francisco. Presented by the E. Rhodes and Leona B. Carpenter Foundation. The exhibition program at VMFA is supported by the Julia Louise Reynolds Fund.

Free for VMFA members, children ages 6 and under, active-duty military personnel and their immediate families; \$15 for adults, \$12 for seniors 65 and older, and \$10 for youth ages 7-17 and college students with ID.

Current Exhibitions & Special Installations

Howardena Pindell: What Remains To Be Seen

Aug. 25 – Nov. 25, 2018 | 21st Century & Evans Court Gallery



Untitled #5B (Krakatoa), 2007, Howardena Pindell (American), mixed media on paper collage. Courtesy of the artist and Garth Greenan Gallery, New York.

For nearly five decades, Howardena Pindell has explored the intersection of art and activism. This groundbreaking exhibition looks at the arc of this African American artist's career through the presentation of paintings, video art and works on paper that celebrate her singular vision and its imprint upon abstract painting and conceptual art since the 1960s. This exhibition was organized by the Museum of Contemporary Art Chicago and co-curated by Valerie Cassel Oliver, Sydney and Frances Lewis family curator of modern and contemporary art at VMFA and Naomi Beckwith, Manilow senior curator at MCA Chicago. Presented by Altria Group.

Free; no tickets required.



Roof and Steeple, 1921, Charles Demuth (American, 1883–1935), pencil and watercolor on paper. Virginia Museum of Fine Arts; Adolph D. and Wilkins C. Williams Fund.

The Precisionist Impulse

Through Nov. 12, 2018 | Works on Paper Gallery

Precisionism typically characterizes American paintings and works on paper produced between the two World Wars that employ a linear aesthetic, pronounced contours and localized colors to depict architectural, infrastructural, mechanical and often urban imagery. This exhibition of 18 watercolors, prints, drawings, photographs and paintings from VMFA's collection demonstrates that this term may also describe work produced before 1915 and after 1945, and that the "impulse" also plays out in rural and non-architectural imagery. *The Precisionist Impulse* shows that, much as the camera crops, distills angles and exaggerates planes, so the 20th-century landscape provokes awe in some unlikely places. Curated by Dr. Leo Mazow, VMFA Louise B. and J. Harwood Cochrane Curator of American art.

Free, no tickets required



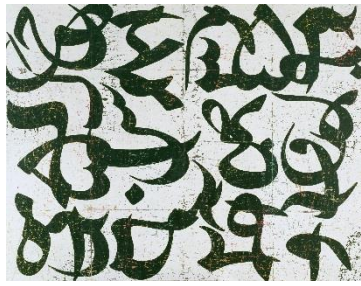
Three Witches, 1965, Gene Davis (American, 1920-1985), acrylic on canvas. Virginia Museum of Fine Arts; Gift of Mary Ann D. Nichols. © Gene Davis.

Color Field

Ongoing Installation | Lewis Focus Gallery

Color Field examines work produced by the Washington Color School, a Washington, D.C.-based movement which came to prominence following the landmark 1965 exhibition *Washington Color Painters* at the Washington Gallery of Modern Art. Featured in the exhibition are the early works of Kenneth Noland, Thomas Downing and Gene Davis, along with the later expressive work of Sam Gilliam. Curated by Valerie Cassel Oliver, VMFA Sydney and Frances Lewis family curator of modern and contemporary art.

Free; no tickets required.



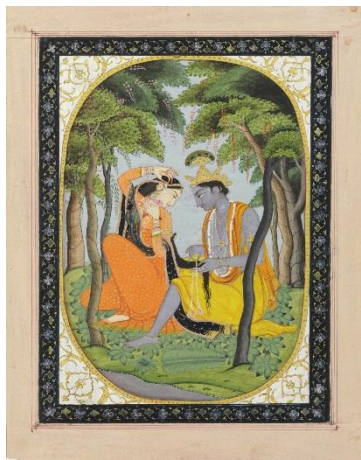
SAM53, 2004, Farhad Moshiri (Iranian, born 1963), oil on canvas. Virginia Museum of Fine Arts; Kathleen Boone Samuels Memorial Fund, with additional funds provided by Dr. and Mrs. G Dastgir Qureshi and Mary and Donald Shockey, Jr. © Farhad Moshiri.

Traverses: Art from the Islamic World across Time and Place

Through Nov. 1, 2018 | South Asian Gallery

Cutting across continents, cultures and a millennium, this installation brings together 18 objects from VMFA's permanent collections created in regions where Islam is or has been the dominant religion, or by artists from these places. This cross-section of artistic creations from Islam's sphere of influence is meant to provoke the question whether, and in what ways, we should call them "Islamic Art." Curated by Dr. John Henry Rice, VMFA associate curator of South Asian and Islamic art.

Free, no tickets required.



Krishna Adoring Radha's Hair, ca. 1815-20, Indian, Punjab Hills, Kangra, opaque watercolor on paper. Virginia Museum of Fine Arts; Nasli and Alice Heeramaneck Collection, Gift of Paul Mellon.

Krishna: The Blue-Skinned Lord

Through March 1, 2019 | South Asian Gallery

Indian literature and art is filled with depictions of Krishna's mischievous youth, heroic encounters with demons, and romantic ventures that are metaphors for his devotees' emotional relationships with God. Blue skinned, usually wearing a saffron-colored loincloth and a peacock-feather crown, the young lord often carries a flute that, when played, enchants all who hear it. This exhibition brings together paintings — 20 from VMFA's permanent collection and a single loan — from north and central India featuring this beloved boyish Indian god. Curated by Dr. John Henry Rice, VMFA associate curator of South Asian and Islamic Art.

Free, no tickets required.

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Media Contact

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The Virginia Museum of Fine Arts in Richmond, Virginia, is one of the largest comprehensive art museums in the United States. VMFA, which opened in 1936, is a state agency and privately endowed educational institution. Its purpose is to collect, preserve, exhibit, and interpret art, and to encourage the study of the arts. Through the Office of Statewide Partnerships program, the museum offers curated exhibitions, arts-related audiovisual programs, symposia, lectures, conferences, and workshops by visual and performing artists. In addition to presenting a wide array of special exhibitions, the museum provides visitors with the opportunity to experience a global collection of art that spans more than 6,000 years. VMFA's permanent holdings encompass nearly 40,000 artworks, including the largest public collection of Fabergé outside of Russia, the finest collection of Art Nouveau outside of Paris, and one of the nation's finest collections of American art. VMFA is also home to important collections of Chinese art, English silver, and French Impressionist, Post-Impressionist, British sporting, and modern and contemporary art, as well as renowned South Asian, Himalayan, and African art. In May 2010, VMFA opened its doors to

the public after a transformative expansion, the largest in its history. **The Virginia Museum of Fine Arts is the only art museum in the United States open 365 days a year with free general admission. For additional information, telephone 804-340-1400 or visit www.vmfa.museum.**