

Dallas Museum of Art Fall 2021 Exhibitions Schedule

The DMA's fall 2021 program features a slate of exhibitions spanning its global departments, many of which draw from the Museum's exceptional collection to shed new light on major artists and artistic movements. Among these is the world premiere of a major exhibition that reunites for the first time an important series of paintings by Vincent van Gogh; a fresh look at postwar art and its international influences explored through the lens of the Museum's extensive collection; a presentation of two paintings by Henry Ossawa Tanner, recently conserved and studied by the DMA; and solo presentations of work by contemporary talents Bosco Sodi, Naudline Pierre, and Guadalupe Rosales. The full schedule follows below:

[Focus on: Henry Ossawa Tanner](#)

August 17, 2021–January 2, 2022

This installation pairs two works by acclaimed painter Henry Ossawa Tanner (1859–1937) that underwent a comprehensive conservation treatment and technical study by the DMA with generous support from the Art Bridges Foundation. The results contribute new insights into the practice of this important American artist. Born to a religious family, Tanner trained at the Pennsylvania Academy of Fine Arts and initially painted scenes depicting African-American life. Due to extreme racism and the professional obstacles he faced in the U.S., Tanner moved to Paris while in his 30s and turned his focus toward Biblical scenes, a theme from which he rarely strayed for the rest of his life and that established his legacy. The examination of two paintings from the early and mature phases of Tanner's career—*The Thankful Poor* (1894), on loan from Art Bridges, and the DMA's *Christ and His Mother Studying the Scriptures* (about 1908)—revealed both common threads and significant evolution in Tanner's practice. Discoveries include how Tanner pushed the limits of traditional techniques, his exploration of color theory and use of contrasting primary colors, as well as abandoned compositions within the canvases.

[Slip Zone: A New Look at Postwar Abstraction in the Americas and East Asia](#)

September 14, 2021–July 10, 2022

Featuring works from the Museum's collection, *Slip Zone* charts the significant innovations in painting, sculpture, and performance that shaped artistic production in the Americas and East Asia in the mid-20th century. The exhibition reevaluates the art historical legacy of the era to encompass the simultaneous and intersecting strands of international movements, including Japanese Gutai and Mono-ha, Korean Dansaekhwa, and Brazilian Neoconcretism. *Slip Zone* also highlights the integral influence of Black and women artists working in abstraction in this period, complicating common understandings of the canonic Abstract Expressionism, Minimalism, and Color Field movements in the United States.

[Bosco Sodi: La fuerza del destino](#)

September 14, 2021–July 10, 2022

Installed in the Museum's Sculpture Garden, this exhibition features approximately 30 sculptures by Mexico City–born, New York City–based artist Bosco Sodi. The artist's large-scale spherical and rectangular sculptures are created from clay sourced at his studio in Oaxaca. Dried in the sun and fired in a traditional brick kiln, the resulting surfaces bear the beautiful scars of their process, each uniquely influenced by their encounter with the elements. Focusing on material exploration, the creative gesture, and the spiritual connection between the artist and his work, Sodi seeks to transcend conceptual barriers. In these ways, Sodi's installation relates to works by artists from the Japanese collectives Gutai and Mono-ha—whom Sodi cites as inspirations—featured in the neighboring exhibition *Slip Zone*.

[Naudline Pierre: What Could Be Has Not Yet Appeared](#)

September 26, 2021–May 15, 2022

The DMA presents the first solo museum exhibition of works by Naudline Pierre, whose vividly hued paintings portray opaque, otherworldly narratives through depictions of supernatural beings entangled in complex scenes of struggle and intimacy. Rearticulating historical tenets of religious painting, Pierre expresses the spiritual experience of transcendence through the means of an alter-ego figure who recurs throughout her works. This exhibition, which will feature the debut of five newly created paintings and the DMA's recent acquisition *Lest You Fall*, will consider the possibilities of speculation and fantasy in offering love, care, and routes for escape.

[Point, Line, Plane: The William Jordan and Robert Brownlee Bequest](#)

September 26, 2021–January 9, 2022

This exhibition honors a remarkable gift from the estate of distinguished art historian William B. Jordan and his husband, Robert Dean Brownlee. Jordan was a DMA trustee, founding director of the Meadows Museum, and former deputy director and chief curator at the Kimbell Art Museum. The couple built a collection over decades that included works by Edgar Degas, Rosa Bonheur, Berthe Morisot, Henri Matisse, Salvador Dalí, Pablo Picasso, Jackson Pollock, and Ellsworth Kelly, among others. Presenting works on paper, sculpture, and decorative arts, the exhibition highlights a selection of nearly 70 works donated to the DMA by Jordan and Brownlee. Spanning the ancient to the contemporary, the featured works demonstrate an enduring fascination with artists' use of expressive line, the depiction of the figure, and dialogs across media.

[Guadalupe Rosales](#) (working title)

October 1, 2021–July 10, 2022

For the DMA's Concourse mural series, Los Angeles–based artist Guadalupe Rosales is creating a site-specific commissioned mural reflecting the interconnections between her artistic practice and her collaborative archival practice. Rosales is a multidisciplinary artist, an archivist, an educator, and founder of the community-generated archival projects *Veteranas and Rucas* and *Map Pointz* on Instagram; her studio also houses and preserves a physical archive of Chicana and Latina ephemera from the 1970s to

the late 1990s, including but not limited to magazines, prison art and letters, posters, and flyers from the Los Angeles underground scenes of the 1990s. Rosales develops installations that combine photography, ephemera, video, and sound, creating immersive and sensorial spaces that activate personal and collective memory. Her practice redresses the historical erasure and misrepresentation of Latinx communities in Southern California and beyond, while encouraging others to take an active part in celebrating and preserving their cultural histories.

[Pursuit of Beauty: The May Family Collection](#)

October 10, 2021–January 9, 2022

Pursuit of Beauty: The May Family Collection offers a look at the exemplary Dallas-based collection of American art that was built over nearly 60 years by Thomas and Eleanor May and their children Christopher, Sterling, Meredith, and Laura. Twenty-four works, whose dates span approximately a century, touch historical and aesthetic highpoints in American art and are united by a visual sense of harmony, tranquility, and beauty. The exhibition features oil paintings, watercolors, and sculpture by influential artists, including Cecilia Beaux, William Merritt Chase, Winslow Homer, and John Singer Sargent.

[Van Gogh and the Olive Groves](#)

October 17, 2021–February 6, 2022

Co-organized by the DMA and the Van Gogh Museum in Amsterdam and making its world premiere at the DMA, *Van Gogh and the Olive Groves* is the first exhibition dedicated to Vincent van Gogh's important olive grove series, created between June and December 1889 during his stay at the asylum of Saint-Rémy-de-Provence. Reunited for the first time, the paintings reveal Van Gogh's passionate investigation of the expressive powers of color and line, and his choice of the olive groves as an evocative subject. The exhibition highlights exciting new discoveries about the artist's techniques, materials, and palette that emerged from a collaborative conservation and scientific research project covering all 15 paintings in the series.

[Bamana Mud Cloth: From Mali to the World](#)

November 13, 2021–December 4, 2022

Mud cloth, or *bogolanfini*, originated among the Bamana peoples of Mali, and its designs can be spotted in products across the world, although the source is not always credited. Bamana peoples used the dye-decorated cloth to make tunics for male hunters and wrappers for females to mark the most important milestones in their lives. While the cloth was previously associated with rural village life, today *bogolanfini* is worn by urban people, identifying them as native Malians. The culturally significant designs on *bogolanfini* are painted by women with a dye made from fermented mud onto cloth handwoven by men. This exhibition explores the complete labor-intensive process and identifies how the distinctive patterns have been used in Western products, from designer clothing to home furnishings.

On View Through Fall 2021

The following exhibitions remain on view into or beyond fall 2021: [*Moth to Cloth: Silk in Africa*](#) (through October 24, 2021), an installation of cloths drawn from the DMA's collection that explores the production of silk and silk textiles in Ghana, Nigeria, and Madagascar; [*My Migration*](#) (through October 31, 2021), an installation of works in the Center for Creative Connections (C3) that traces the migration of people, objects, and ideas in art across times and cultures; [*Devoted: Art and Spirituality in Mexico and New Mexico*](#) (through January 1, 2022), an exhibition of devotional works from the DMA's Latin American collection that explores interrelated artistic traditions in Mexico and New Mexico; and [*Not Visible to the Naked Eye: Inside a Senufo Helmet Mask*](#) (through June 19, 2022), which, through CT scans of a Senufo helmet mask in the Museum's collection, reveals unexpected materials and objects within the mask. A new presentation from [*The Keir Collection of Islamic Art*](#) (June through October) will explore, in part, 18th- and 19th-century paintings and other later materials from Iran and India. There will also be an in-depth visual analysis of a fascinating drawing by Riza-yi 'Abbasi, one of the great artists of late 16th- and early 17th-century Iran, showing how to read its complex narrative layers.

The DMA continues to offer online programming through virtual.DMA.org, including interactive virtual tours of the Museum's galleries and past and present exhibitions, alongside additional activities and resources.

Coming in 2022

[*Cartier and Islamic Art: In Search of Modernity*](#)

May 14, 2022–September 18, 2022

This major exhibition traces Islamic art's influence on the objects created by Louis Cartier and the designers of the great French jewelry Maison from the early 20th century to today. The exhibition explores how Cartier's designers adapted forms and techniques from Islamic art, architecture, and jewelry, as well as materials from India, Iran and the Arab lands, synthesizing them into a modern stylistic language unique to the house of Cartier. Co-organized by the Dallas Museum of Art and the Musée des Arts Décoratifs, Paris, in partnership with the Maison Cartier, *Cartier and Islamic Art* presents over 400 objects from major international collections, including the Department of Islamic Arts at the Louvre Museum and the Keir Collection of Islamic Art on loan to the Dallas Museum of Art.

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. With a free general admission policy and community outreach efforts, the DMA 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 25,000 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. The DMA is an Open Access institution, allowing all works believed to be in the public domain to be freely available for downloading, sharing, repurposing, and remixing without restriction. For more information, visit DMA.org.

###

For more information, please contact:

Regional Media:

Jill Bernstein
Dallas Museum of Art
214-922-1802
jbernstein@DMA.org

National Media:

Katrina Reynolds / Delaney Smith / Barbara Escobar
Resnicow and Associates
212-671-5184 / 212-671-5160 / 212-671-5174
kreynolds@resnicow.com / dsmith@resnicow.com / bescobar@resnicow.com