

MAY PREVIEWS

EBECHO MUSLIMOVA

NATIONAL MUSEUM FOR PEACE AND JUSTICE

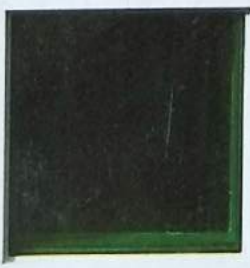
BLACK PANTHER

ELLSWORTH KELLY

ARTFORUM

MAY 2019

INTERNATIONAL



\$15.00

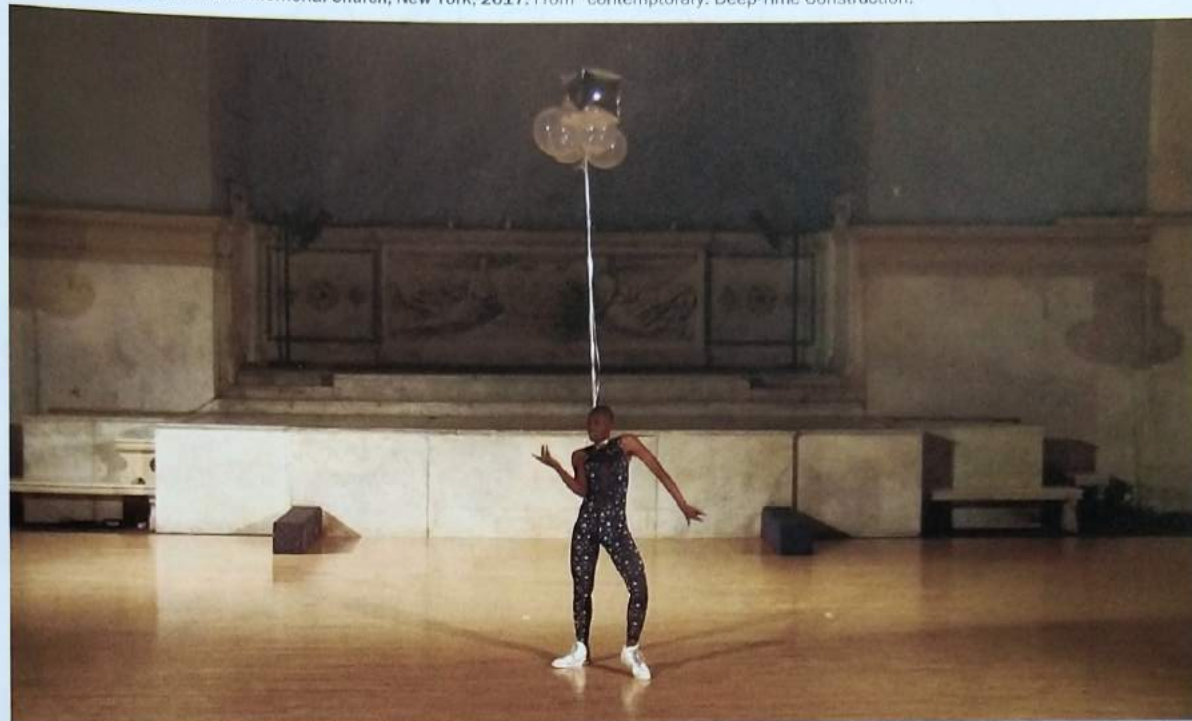
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Left: Cheryl Donegan, *Untitled (two rose gingham)*, 2013, fabric on board, 26 x 20". Below: Video documentation of NIC Kay's performance *Get Well Soon!*, 2017, Judson Memorial Church, New York, 2017. From "contemporary: Deep-Time Construction."



MINNEAPOLIS

JASON MORAN

Walker Art Center
April 26–August 26

Curated by Adrienne Edwards with Danielle Jackson

What lies between the arts is jazz, or so Jason Moran proposes in his first solo museum exhibition. An acclaimed pianist, Moran makes music that is reverent of jazz, but his technical and disciplinary agility orient the piano out toward its broad potential. A piano is a big device, and playing it can feel like activating an installation. This feeling extends to his gleaming sculptural sets, which model legendary music stages. Three works from this series (two from 2015, plus a new piece based on the storied New York venue Slugs' Saloon) are complemented by recent drawings and documents of performance collaborations with artists including Glenn Ligon, Joan Jonas, and Lorna Simpson. The occasion also marks the premiere of a new performance, *The Last Jazz Fest*, featuring Moran's trio, the Bandwagon, in a collaboration with influential DJ Ashland Mines (aka Total Freedom) and hit artmakers Ryan Trecartin and Lizzie Fitch. While some jazz is strict, Moran's is wide open.

—Malik Gaines

ASPEN, COLORADO

"CHERYL DONEGAN: GRLZ + VEILS"

Aspen Art Museum
June 29–December 16

Curated by Heidi Zuckerman with Courtenay Finn and Lauren Fulton

Gingham is both motif and material in Cheryl Donegan's boundless multimedia oeuvre, which since the 1990s has famously included performance and video as well as object making. In her paintings—the focus of this exhibition—the workaday checked print conjures the modernist grid as well as a pixelated expanse. *untitled_jade green_neon red*, 2016, one of the forty or so canvases that will be on view, is representative of Donegan's sensibility (and sense of humor): It takes the name of a digital file but, with its appealingly garish palette and blurred, interrupted pattern rendered in acrylic on rough jute, has the presence of a sticky object. "GRLZ + VEILS" will also include seven mannequins dressed in garments produced for this occasion—elements that will no doubt further confuse the painterly and the sartorial, as will, it's safe to say, the fashion show debuting Donegan's new designs. *Travels to the Contemporary Arts Museum Houston, January 18–March 31, 2019.*

—Johanna Fateman

SAN FRANCISCO

"CONTEMPTORARY: DEEP-TIME CONSTRUCTION"

CCA Wattis Institute for Contemporary Art
May 31–July 28

Curated by Leila Grothe

Eunsong Kim (poet, translator, and writer) and Gelare Khoshgozaran (artist and writer) cofounded the online arts platform contemporary.org in 2016, and have since published thoughtful, wild, and necessary writing focused on queer and women artists of color. Following a teaching residency at CCA's graduate program in fine arts this past spring, the two will be extending the tendrils of their project with this exhibition of time-based works by artists such as NIC Kay and Asma Kazmi, and essays by Nazik Dakkach and Jennifer Tamayo, among others, addressing time as it relates to movement and space, and the ways in which the markers of colonialism evolve. Vital texts will certainly emerge from this multi-part collaboration and pedagogical experiment. As Kim and Khoshgozaran write: "We map out our world word by word, one picture at a time, bludgeoning the violence of everyday: intellectual or otherwise."

—Andy Campbell