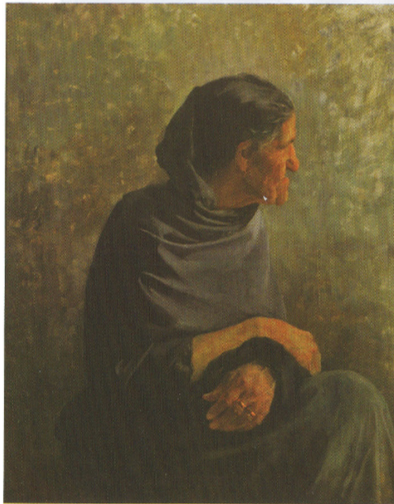


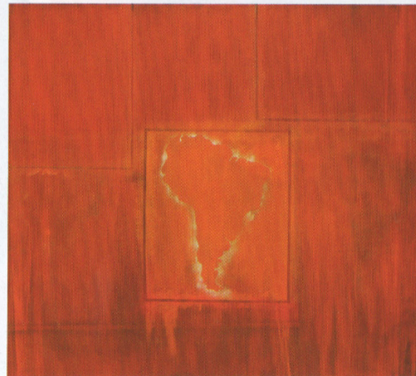
FRANK BOWLING

Molly Nesbit, Frank Bowling, Artforum, May 2019, p.103

PREVIEWS



Left: Celia Castro del Fierro, *Vieja (Old Woman)*, ca. 1885, oil on canvas, 42 1/4 x 35 1/2". From "Histórias das mulheres: artistas antes de 1900," (Histories of Women: Artists Before 1900). Below: Frank Bowling, *South America Squared*, 1967, acrylic and spray paint on canvas, 95 1/2 x 107 1/4". Right: Olafur Eliasson, *Big Bang Fountain*, 2014, water, strobe light, pump, nozzle, stainless steel, wood, foam, plastic, control unit, dye, 65 x 63 x 63".



SÃO PAULO

LONDON

"HISTORIES OF WOMEN: ARTISTS BEFORE 1900"

"FEMINIST HISTORIES: ARTISTS AFTER 2000"

Museu de Arte São Paulo
August 23–November 17
Curated by Isabella Rjeille, Mariana Leme,
and Lilia Schwarcz

This combined survey will illuminate how historical and ideological structures have influenced the interpretation and institutional validation of women's artistic practices. "Histories of Women" will bring together some sixty pieces made during the sixteenth through nineteenth centuries, with a special emphasis on lesser-known Latin American painters such as Maria Emília Campos (Brazil) and Magdalena Mira Mena (Chile). The second section, "Feminist Histories," will include approximately one hundred works by artists who emerged in the twenty-first century. When seen in tandem, the shows will elucidate how these women have defined, responded to, and advanced feminism and equality over time.

—Chus Martínez

FRANK BOWLING

Tate Britain
May 31–August 26
Curated by Elena Crippa and Laura Castagnini

"What am I supposed to be expressing anyway?" wondered Frank Bowling, the Guyana-born British painter, in a 1974 letter to Clement Greenberg, who replied: "I can't answer any of yr questions about art." But Bowling already knew that. For six decades, he has endeavored not to answer the question, but to find new ways of asking it, pouring, dripping, and collaging to convey his vivacious, edgeless imagination. Consider the epochal "Map Paintings," 1967–71, whose lambent, tropical color fields bear the phantom contours of the Southern Hemisphere and the Middle Passage: visions forcedly at home with unsettledness. Both timely and overdue, Bowling's first major retrospective will cover everything from his early figurative work and Pop forays to his recent, and ongoing, pursuit of total, intimate, borderless abstraction.

—Zack Hatfield

"OLAFUR ELIASSON: IN REAL LIFE"

Tate Modern
July 11, 2019–January 5, 2020
Curated by Mark Godfrey and Emma Lewis

Sixteen years ago, Olafur Eliasson took over the Tate's Turbine Hall and filled it with the light of a single day. The yellow sun and its orange glow made for an after-image so overwhelming and profound that the memory of *The Weather Project*, 2003, set a high bar for anything else he might ever do. He has, nonetheless, been busy. The Tate has invited him back for a retrospective this summer that will load three decades of work into all manner of available space. Intuition, teamwork, logical paths, open roads, and honest dreams have produced an extremely diverse range of projects. So much color, light, and space will be mobilized that summaries will again be pointless. His work moves beyond art. It keeps proposing new social horizons, new publics, new places to live, and new futures. They meet us halfway.

—Molly Nesbit

MAY 2019 103