Exhibition Reviews in the Time of COVID-19

The Exhibition Reviews section of Panorama is managed by three volunteer editors. Currently, the team is comprised of Caroline Riley, Mora J. Beauchamp-Byrd, and Frances K. Holmes. Rebecca Bedell served as an Exhibition Reviews co-editor through December of 2021.

Together, the editors commission and oversee the production of exhibition reviews for the journal. The team balances concerns relating to the mission of the journal, the geographical range of the exhibitions, and the artists, materials, and chronological periods covered.

Since March of 2020, the COVID-19 pandemic has had a tremendous impact on the work of museums. It has delayed and/or resulted in the cancellation of numerous important exhibitions of American art. Curators and museum staff have worked tirelessly to re-route artworks, extend loans, modify exhibition catalogues, and shift programming to virtual formats, reminding us of the vital importance of museums and the tremendous degree of labor that shapes exhibitions. Museums have had to plan for the future while being forced to close their doors to the public and revise their budgets in response to dwindling sources of income. These efforts are a credit to each institution’s resilient and devoted staff, who have been simultaneously dealing with the needs of their families and their respective communities.

In response, we have engaged in productive dialogues with the Panorama editorial board to devise informal guidelines that help ensure the safety of our reviewers. Concern for them forced our section to be more thoughtful about how we commission reviews. We have had to be nimble regarding exhibition schedule shifts, responsive to the changing landscape of museum visitation, and considerate of the safety and comfort level of our reviewers. We temporarily stopped asking graduate students to write reviews based upon the concern that, due to the precarity of their position and need for author credit, they might feel unable to decline and put themselves at greater risk. We were also forced to pull exhibitions slated for review from the schedule when museums closed or when COVID cases spiked in certain geographic regions. We have been working collaboratively with reviewers, and, when in doubt, we revised our expectations and listened to them in order to ensure that their needs were met.

Due to the complexities of the past two years, we were not able to commission or complete reviews for a significant number of stunning and insightful American art exhibitions in the United States and internationally. We thank curators, educators, and other museum and exhibiting venue staff for continuing to produce innovative scholarship and these important exhibitions under such difficult circumstances.

We recognize that COVID-19 is still with us and that we have been forever changed by its devastating path through our communities and our lives. In this issue, we have decided to
share a list of “exhibitions that we missed,” provided here in alphabetical order, in an effort to acknowledge the incredible creativity and resilience of curators, museum educators, and other creative producers in these challenging times.

**Alma W. Thomas: Everything Is Beautiful**
*Curated by:* Seth Feman and Jonathan Frederick Walz  

**Chicago Comics: 1960s to Now**
*Curated by:* Dan Nadel  
*Exhibition Schedule:* Museum of Contemporary Art, Chicago, June 19–October 3, 2021  

**David Driskell: Icons of Nature And History**
*Curated by:* Julie L. McGee  

**David Hammons: Body Prints, 1968–1979**
*Curated by:* Laura Hoptman  
*Exhibition Schedule:* The Drawing Center, New York, February 5–May 23, 2021  
**Harold Neal and Detroit African American Artists: 1945 through the Black Arts Movement**  
Curated by: Julia R. Myers  
Exhibition Schedule: Eastern Michigan University Gallery of Art, September 13–October 20, 2021  

**Inspiring Walt Disney: The Animation of French Decorative Arts**  
Curated by: Wolf Burchard  
Exhibition Schedule: Metropolitan Museum of Art, December 10, 2021–March 6, 2022  

**Judy Chicago: In the Making**  
Curated by: Claudia Schmuckli  

**Labyrinth of Forms: Women and Abstraction, 1930–1950**  
Curated by: Sarah Humphreville  
Exhibition Schedule: Whitney Museum of Art, October 9, 2021–March 13, 2022

**Marisol and Warhol Take New York**  
Curated by: Jessica Beck  
**On the Basis of Art: 150 Years of Women at Yale**

**Curated by:** Elisabeth Hodermarsky

**Exhibition Schedule:** Yale University Art Gallery, September 10, 2021–January 9, 2022


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**¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now**

**Curated by:** E. Carmen Ramos and Claudia E. Zapata

**Exhibition Schedule:** Smithsonian American Art Museum, November 20–22, 2020, and May 14–August 8, 2021; Amon Carter Museum of American Art, February 20–May 8, 2022


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**Simply Brilliant: Artist-Jewelers of the 1960s and 1970s**

**Curated by:** Cynthia Amnéus

**Exhibition Schedule:** Cincinnati Art Museum, October 22–February 6, 2022


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**Curated by:** John Jacob and Krystle Stricklin

**Exhibition Schedule:** Smithsonian American Art Museum, July 16, 2021–January 16, 2022

Joan Clark Netherwood, Two views of the “I am an American Day” parade, East Baltimore Street, 1977, gelatin silver print, Smithsonian American Art Museum, Transfer from the National Endowment for the Arts, 1983.63.998

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**Yolanda López: Portrait of the Artist**

**Curated by:** Jill Dawsey

**Exhibition Schedule:** Museum of Contemporary Art San Diego, October 16, 2021–April 24, 2022