

HYPERALLERGIC

Sensitive to Art & its Discontents

July 6, 2016

Letter from the Editor



I'm back in Brooklyn after a wonderful week in Portland, Maine, at the Maine College of Art. Thanks to everyone who attended my Monday lecture (packed house!) and to all the students, staff, and faculty that welcomed me to their town and into their studios.

I got a chance to see a number of exhibitions, including *Women Modernists in New York* at the *Women Modernists in New York* exhibition at the [Portland Museum of Art](#). I enjoyed the breadth of the show, which made me wonder about who gets included in the history books and why. It was also great to see the work of local artist Duncan Hewitt, who takes inspiration from quotidian objects.

I got a chance to venture up to Bowdoin College's [little museum](#) to see *This Is a Portrait If I Say So: Identity in American Art, 1912 to Today*, plus a survey of digital art by R. Luke Dubois, and I couldn't get enough of the small but impressive collection of ancient Assyrian and classical art. If you're looking for a summer getaway, I'd recommend both museums (they are only 20–30 minutes apart). It's easy to see why Maine has always been a draw for artists, including Edward Hopper, Georgia O'Keeffe, Yasuo Kuniyoshi, Louise Nevelson, Alex Katz, Rackstraw Downes, and many others. Its beautiful landscapes and relaxed feel (and good food) are inspiring.

And if you haven't gotten a chance to see W. E. B. Du Bois's [data visualizations of black life in the US](#) (made in 1900), I highly recommend them. They show how he, like all great thinkers, was very much ahead of his time.

A handwritten signature in black ink, appearing to read "Hragit'". The signature is stylized and cursive, with a prominent 'H' and a trailing apostrophe.