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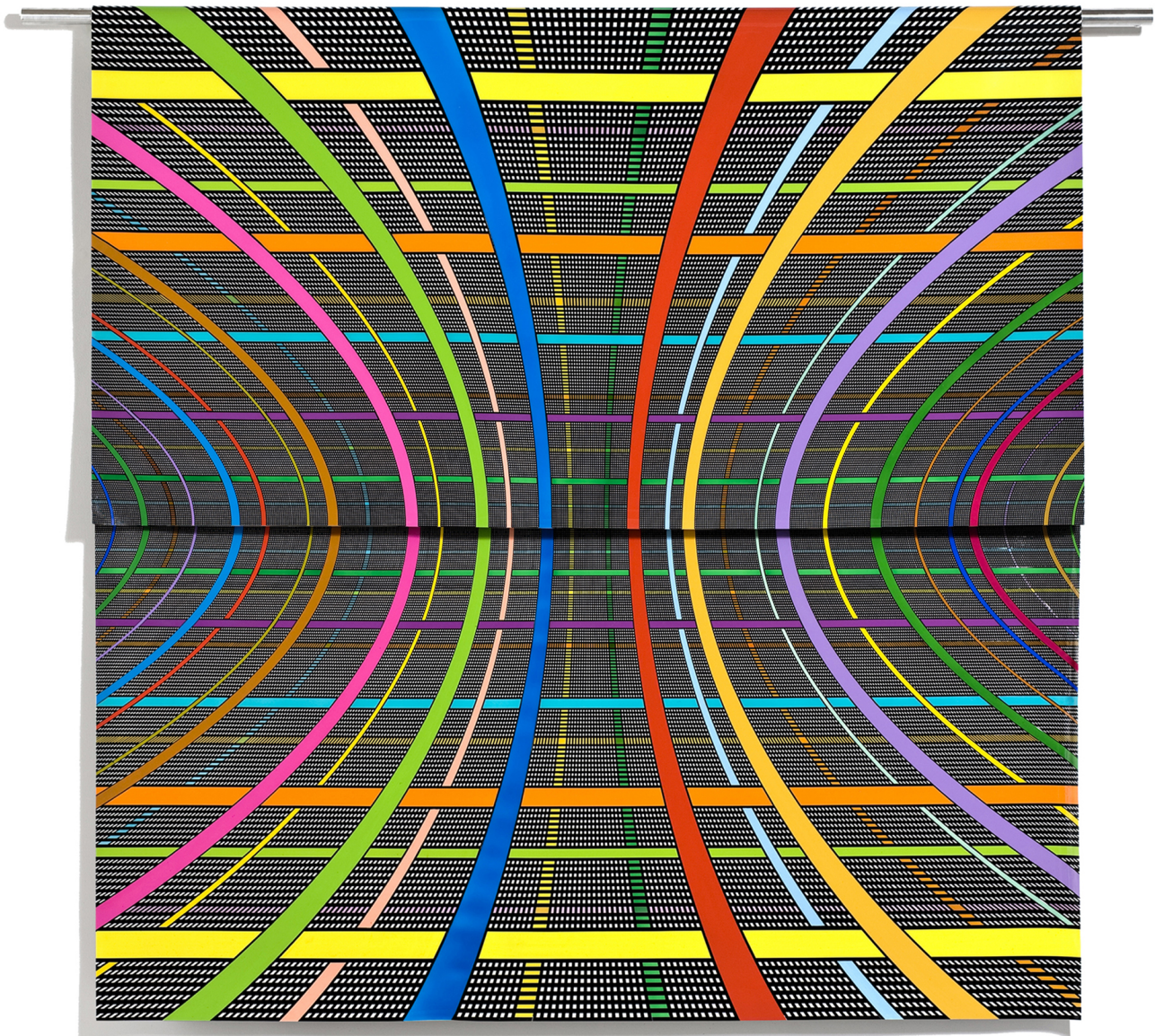
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William T Wiley, *Rehabilitating the Savages*, 2006, mixed media on canvas, 128 x 145 inches

William T. Wiley @ Hofselt. The first posthumous exhibition of the artist's work since he died on April 21 "exceeded all expectations," wrote Mark Van Proyen. With 13 paintings, mostly monumental in scale, the

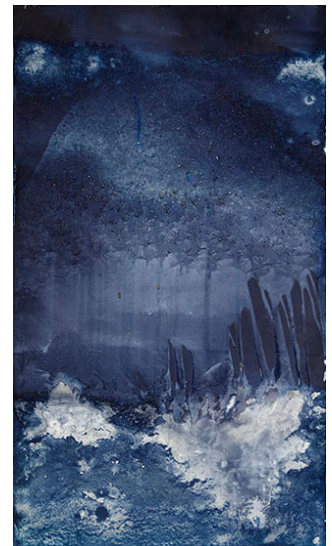
exhibition felt like a mini-retrospective, “chock-full of polymorphic modalities. In any painting, we might see a fluctuating emphasis between graphic and schematic organizations of space, resting on a precarious balance between imaginary cartography and fanciful description. And if that weren't enough, the same works also feature a plethora of written notations, many taking the form of puns and phonetic spellings, reflecting on the quagmire of signification.”



Wangechi Mutu: *MamaRay*, 2020

Wangechi Mutu @ Legion of Honor. The Kenya-born artist rattled assumptions about the narratives and ideas embodied in this decidedly Euro-centric institution by placing her works alongside those in the museum's permanent collection. Using materials ranging from soil to cast bronze and sources from ancient lore to fashion glossies, Mutu “melds Afrodiasporic world vision and age-old African practices,” wrote Patricia Albers. The latter included scarification, self-adornment, beadwork and extravagant hairstyles, involving materials from rose quartz and feathers to swooping birds.

Meghann Ripenhoff @ Haines. This exhibition, titled *Ice*, placed Ripenhoff “among a remarkable coterie of West Coast artists who explore camera-less photographic processes dating to the medium's early history,” wrote Renny Pritikin. Ripenhoff, who specializes in cyanotypes, places light-sensitive paper onto beaches, lakes and snowbanks, allowing the interaction of chemicals, light, water and temperature to create images that physically resemble and embody the natural processes that produced them. On view through January 29, 2022.



Meghann Ripenhoff, Detail: *Ice*
#64 (18-29°F)



Linda Besemer, *Vertical Swoop Fold #2*, 2008, acrylic sheet of paint and aluminum rod, 72 x 70 x 2 inches

Break and Bleed @ San Jose Museum of Art. Group shows rarely make it into our annual best-of list, but this one, focused on geometric abstraction, stood out. Curator Rory Padeken cast a wide net, offering paintings by 27 artists who, in varying degrees, either adhered to or in some way modified or broke with non-objective abstraction's original mandates. The show, rooted in Europe, but populated mainly by Americans, took flight most memorably with LA-area artists whose innovations, new and old, issued visual provocations and perceptual challenges.

Peter Alexander @ Brian Gross. Alexander, was a leading exponent of the Light and Space movement who left behind a remarkable legacy when he died last year at 81. *Deep Dive*, his first posthumous painting exhibition, explored his longstanding fascination with water and its interaction with light. He united the two