



## GARY TINTEROW

Director, Museum of Fine Arts, Houston

I am acutely conscious of the role of fashion in creating taste, and how the only constant is change. In the beginning of the 1930s, the Museum of Modern Art's founding director, Alfred Barr, predicted that Camille Corot would be as influential in the course of modernism as Paul Cézanne. He made similar predictions regarding André Derain. Ultimately, it is contemporary artists who resuscitate the work of earlier artists—just as Pablo Picasso referred back to Francisco Goya and Goya to Diego Velázquez, so Jasper Johns helps us see Picasso or Cézanne in a new light, and Bruce Nauman and Robert Gober help us understand Johns differently.

## EVA RESPINI

Chief Curator, Institute of Contemporary Art, Boston

I am currently working on an exhibition exploring how the internet has affected visual production, and my research has revealed so many overlooked artists. Many happen to be women working in moving images, an area that hasn't guaranteed much commercial success. Judith Barry, Lynn Hershman Leeson, Dara Birnbaum, and Gretchen Bender are pioneering thinkers who prefigure much of what we see today on the market as so-called "post-Internet" art. The ICA Boston's collection has a strength in art by women artists, and I am delighted to see that many of them are slowly getting the accolades they deserve, including Françoise Grossen, Joan Semmel, and Sheila Hicks.

## BONNIE CLEARWATER

Director and Chief Curator, NSU Art Museum, Fort Lauderdale

In the underrated category, I would include Malawi-born, London-based artist Samson Kambalu, whose brief silent films are the subject of his first solo U.S. museum exhibition at NSU Art Museum. I have also long admired mid-career artist Rita McBride's mysterious sculptures of architectural structures, and I find myself consistently drawn to 1970s artist David Haxton, who created minimal sculptures as the subject of his photographs long before Thomas Demand and Sara VanDerBeek. Cuban-born, Miami-based Jorge Pantoja, who has been creating tantalizing, poetic works since he arrived in Miami in the early 1990s, remains at the top of my most underrated list.

OPPOSITE Lorraine O'Grady, *Untitled (Mlle Bourgeoise Noire Shouts Out Her Poem)*, 1980-83/2009 ABOVE Ree Morton, *For Kate*, 1976 RIGHT Dara Birnbaum, *Technology/Transformation: Wonder Woman*, 1978-79

## IAN BERRY

Director, Tang Teaching Museum at Skidmore College, Saratoga Springs, New York

Terry Adkins and Ree Morton are underrated artists who forged independent paths in their lives as makers. Both made tough decisions and stuck to their principles, continually breaking down their work and reassembling it into something new. For current masters, Nancy Grossman and Dona Nelson both deserve more attention. The wild abandon with which they push their ideas and objects is destabilizing and affirms art's unique power. Also in this category for me are Tim Rollins and K.O.S., Joan Snyder, Polly Apfelbaum, and Nayland Blake—always pushing, always re-creating, always challenging. It's hard to cite younger artists as underrated so early in their careers, but I would note Johannes VanDerBeek, Suzanne Bocanegra, Kamau Amu Patton, and Michael Oatman as deserving more looks.

