



HIGH MUSEUM OF ART ATLANTA

1280 PEACHTREE STREET, N.E. • ATLANTA, GEORGIA 30309

FOR IMMEDIATE RELEASE

HIGH MUSEUM OF ART ANNOUNCES 2025-2026 ADVANCE EXHIBITION SCHEDULE

Joining national tour for “Amy Sherald: American Sublime”

ATLANTA, Sept. 24, 2025 — The High Museum of Art will present a rotating schedule of exhibitions throughout 2025-2026, including **the acclaimed nationally touring retrospective “Amy Sherald: American Sublime,”** opening in May 2026. Other upcoming shows include a sweeping Isamu Noguchi design retrospective, exceptional photography by Ralph Eugene Meatyard and Mimi Plumb, and the first major exhibition in more than 30 years of work by acclaimed American self-taught artist Minnie Evans. Below is a list of current and upcoming exhibitions as of Sept. 24, 2025. *Note: The exhibition schedule is subject to change. Please contact the High’s press office or visit high.org for more information or to confirm details.*

Upcoming Exhibitions

“Viktor&Rolf. Fashion Statements”

Oct. 10, 2025-Feb. 8, 2026

For more than three decades, Dutch fashion artists Viktor Horsting and Rolf Snoeren have explored the boundaries between haute couture and art with breathtaking virtuosity. The self-confessed fashion world outsiders have garnered critical acclaim for their unconventional designs that reveal technical prowess and a deep knowledge of fashion and history, and their creations have been embraced by artists including Cardi B, Lady Gaga, Madonna and Tilda Swinton. This fall, the High will be the exclusive U.S. venue to present this exhibition, the first major retrospective of their work, organized by curator Thierry-Maxime Loriot and the Kunsthalle Munich in Germany, where it debuted in February 2024. The exhibition will feature more than 100 of Viktor&Rolf’s most daring and avant-garde works, designed for the runway and beyond, that reflect the duo’s passions, obsessions and singular vision. Included are garments from more than 30 of their collections as well as selections of their “works-in-progress dolls,” inspired by antique porcelain dolls and dressed in miniature versions of the

designers' handmade creations. The works are accompanied by elaborate animated projections designed for the exhibition by the internationally acclaimed visual effects studio Rodeo FX. *This exhibition is organized by Kunsthalle Munich and curated by Thierry-Maxime Lorient in collaboration with Maison Viktor&Rolf.*

Read the full press release [here](#).

Download high-res images [here](#).

"The Lost World: The Art of Minnie Evans"

Nov. 14, 2025-April 19, 2026

Acclaimed American artist Minnie Evans (1892-1987) once described her drawings, filled with human, botanical and animal forms, as coming from "the lost world," referring to "the nations destroyed before the Flood." After her grandmother died in 1934 and the visions she had been experiencing since childhood became stronger, Evans went on to produce a large and celebrated body of work and in 1975 became one of the first Black artists to have a solo exhibition at the Whitney Museum of American Art. Though she was lauded in her lifetime, she has not been the subject of a major exhibition since the 1990s. Inspired by its growing collection of her work, the High is organizing this nationally touring retrospective that brings together more than 100 of Evans' fantastical drawings and puts them in the larger context of her extraordinary life. Presented chronologically beginning with Evans' spare, line-driven compositions of the 1930s through to her colorful, complex compositions and lush, utopian mandalas of the 1960s, the exhibition, and its catalogue, will explore how Evans fits into expanded canons of Surrealism, how she was impacted by major historical events, and how the way she spent her days — first as a domestic worker and later as gatekeeper at North Carolina's Airlie Gardens — impacted her art as much as her extrasensory experiences. After "The Lost World" debuts in Atlanta, Evans' work will make a triumphant return to the Whitney in summer 2026. *This exhibition is organized by the High Museum of Art, Atlanta.*

Read the full press release [here](#).

Download high-res images [here](#).

"The Family Album of Ralph Eugene Meatyard"

Dec. 12, 2025-May 10, 2026

A largely self-taught photographer, Ralph Eugene Meatyard (American, 1925-1972) was a pioneering and inventive artist who created some of the most original images of the mid-20th century. His work defies easy categorization as he experimented across various genres and subjects, and throughout his career, he maintained the ethos of an amateur, approaching photography with a sense of affection, discovery and surprise. He is best known for his staged scenes that suggest an absurd fantasy set in the dilapidated houses and banal suburban environs near his home in Lexington, Kentucky. These scenes, often featuring his family as actors and using props such as masks and dolls, reveal Meatyard's search for inner truths amid the ordinary. This exhibition, coinciding with the artist's centenary, will feature the 36 prints that comprise the artist's first monograph (Gnomon Press, 1970) — one of only two books he published in his lifetime — which Meatyard intended to stand as his definitive artistic statement. Through his idiosyncratic selection of images, this exhibition will explore how

Meatyrd's singular approach and voracious curiosity expanded photography's expressive and conceptual potential. *This exhibition is organized by the High Museum of Art, Atlanta.*

Read the full press release [here](#).

Download high-res images [here](#).

"Blazing Light: Photographs by Mimi Plumb"

Feb. 6-May 10, 2026

Over the last 50 years, photographer Mimi Plumb has expertly and poignantly captured the evolution of the Western U.S. landscape and the lives of those within it. In her first solo museum exhibition, the High will present three of her major bodies of work, featuring more than 100 photographs captured in and around San Francisco and across the American West. Collectively, they contemplate how changes in geopolitics, the economy and the environment have shaped the anxieties of American life from the 1970s to today. After it debuts at the High, the exhibition will travel to three more venues: Herbert F. Johnson Museum of Art at Cornell University (Ithaca, New York), the Norton Museum of Art in West Palm Beach, Florida, and the Museum of Contemporary Photography at Columbia College Chicago. *This exhibition is organized by the High Museum of Art, Atlanta.*

Read the full press release [here](#).

Download high-res images [here](#).

"Isamu Noguchi: 'I am not a designer'"

April 10-Aug. 2, 2026

Although Isamu Noguchi declared in 1949, "I am not a designer," the internationally acclaimed artist's work exemplifies the broadest definition of design, including sculpture, furniture, lighting, playgrounds, landscapes and theatrical sets, all of which harmonize art, architecture and nature. In spring 2026, the High will debut the artist's first design retrospective in over 20 years, featuring nearly 200 objects, many never exhibited and rarely seen, spanning all facets of his creative output. The exhibition coincides with the 50th anniversary of "Playscapes," a bicentennial gift for the city of Atlanta commissioned by the High in collaboration with the City of Atlanta Parks Department and the only one of Noguchi's playgrounds built in the United States during his lifetime. Highlights will include sculptural models of potential and unrealized designs, including "Play Mountain" (1933), tables designed with manufacturers including Knoll and Herman Miller, and a model of a house Noguchi designed in collaboration with architect Kazumi Adachi. The exhibition will also feature several large-scale installations, notably a spectacular stage set for choreographer Martha Graham and one of Noguchi's innovative pieces of play equipment. The diverse, interactive presentation will explore works that embrace function to understand Noguchi as a multinational, interdisciplinary artist who shaped a more open, inclusive world. After the exhibition closes in Atlanta, it will travel to the Peabody Essex Museum in Salem, Massachusetts (Sept. 19, 2026-Jan. 3, 2027) and the Memorial Art Gallery of the University of Rochester in Rochester, New York (spring 2027). *This exhibition is organized by the High Museum of Art, Atlanta.*

Read the full press release [here](#).

Download high-res images [here](#).

“Amy Sherald: American Sublime”

May 15-Sept. 27, 2026

The High Museum of Art is proud to join the national tour for “Amy Sherald: American Sublime,” the acclaimed mid-career retrospective for the Georgia native and the largest exhibition of her work to date. Featuring a broad range of paintings made from 2007 to 2024, the presentation will include many of Sherald’s most iconic works, along with rarely seen paintings spanning her career. Born in Columbus, Georgia, Sherald has deep ties to Atlanta and to the High. She trained as a painter in the city and graduated from Clark Atlanta University. In 2018, the High awarded her its annual David C. Driskell Prize in African American Art and Art History, the first national award to recognize the importance of African American art. The museum presented “The Obama Portraits Tour,” featuring her renowned portrait of former First Lady Michelle Obama, in 2022. The High is the fourth venue for this exhibition, which is organized by the San Francisco Museum of Modern Art (SFMOMA), where it debuted in 2024, and which previously traveled to the Whitney Museum of American Art. The exhibition will be on view at the Baltimore Museum of Art (Nov. 2, 2025-April 5, 2026) before it comes to Atlanta. *This exhibition is organized by the San Francisco Museum of Modern Art (SFMOMA) and curated by Sarah Roberts, former Andrew W. Mellon Curator and Head of Painting and Sculpture at SFMOMA.*

Currently on View

“Faith Ringgold: Seeing Children”

Through Oct. 12, 2025

American artist Faith Ringgold (1930-2024) is widely known and celebrated for her paintings and multimedia art, including narrative quilts. However, her award-winning accomplishments as a children’s book creator are less well known. This exhibition is the most comprehensive to date of original paintings and drawings made for over a dozen of her children’s books, featuring more than 100 works, including several that have never been exhibited. These include original paintings from “If a Bus Could Talk: The Story of Rosa Parks” (1999), “Dinner at Aunt Connie’s House” (1993) and “Tar Beach” (1991), in which Cassie, a Black child in 1930s Harlem, imagines a future where she can go anywhere that she dreams of from her apartment’s rooftop. Also on view is complete artwork from the fable “The Invisible Princess” (1999) and “We Came to America” (2016), which examines the history of immigration in America. Together, the artworks in the exhibition illuminate critical aspects of Ringgold’s practice and convey how Ringgold, a lifelong educator, presents children as creative, purposeful art makers. The exhibition is the latest in the High’s popular series celebrating children’s book art and authors. *This exhibition is organized by the High Museum of Art, Atlanta.*

Read the full press release [here](#).

Download high-res images [here](#).

“Kim Chong Hak, Painter of Seoraksan”

Through Nov. 2, 2025

The High has organized the first American museum exhibition featuring the work of Kim Chong Hak (born 1937, Sinuiju, Korea), a master painter from South Korea popularly known as the “painter of Seoraksan” — the highest peak in the country’s Taebaek mountain range. With more than 70 works, including new acquisitions from the High’s collection, the exhibition spans the arc of Kim’s mature career and presents an aspect of Korean art in the late 20th century little known outside of South Korea. Having first worked as an abstract painter in the 1960s, Kim ultimately rejected the adoption of Western-style abstraction, which he viewed as a response to national melancholy brought on by previous decades of hardship and deprivation. In the late 1970s, he settled in Gangwon Province, eastern South Korea, home of Mount Seorak. There he sought out an alternative artistic discourse, moving away from the monochromatic painting popular in Korea at that time toward his unabashedly expressive style. He has since dedicated his life and work to interpreting the environs of Mount Seorak, developing an artistic and emotional attunement to the natural world during decades of self-imposed isolation in the mountains. His work reasserts the expressive potency of mountain imagery in traditional East Asian art while demonstrating the influence of international movements of the 1970s and 1980s such as neo-expressionism and other strains of figurative painting. The exhibition will travel to the Phoenix Art Museum this fall (Sept. 9, 2026-Feb. 21, 2027). *This exhibition is organized by the High Museum of Art, Atlanta.*

Read the full press release [here](#).

Download high-res images [here](#).

“Ezrom Legae: Beasts”

Through Nov. 16, 2025

This is the first major museum exhibition in the United States for celebrated South African artist Ezrom Legae (1938-1999). After apartheid was established, many artists in South Africa contended with its corresponding oppression and bodily violence by presenting the human figure in animal form or abstracting it. This exhibition focuses on Legae’s own bestial compositions, featuring more than 30 drawings of contorted and anguished creatures, each imaginative studies and explorations of form and metaphors articulating the artist’s political consciousness. The exhibition features drawings from 1967 to 1996, foregrounding the 1970s and 1990s, groundbreaking periods in South African political history. Amid mounting unrest and anti-apartheid protests in the 1970s, such as the Soweto uprisings, activists and civilians endured increased violence, exile and imprisonment, often without trial and including solitary confinement. This period is considered Legae’s most prolific, in which he produced pencil, ink and charcoal depictions of animals as covert representations of apartheid’s players and impact. The artist produced substantially less until the 1990s, when he reemerged during South Africa’s political transition with drawings addressing the end of apartheid and lingering concerns regarding racism and poverty. Legae’s beasts exemplify the ways artists use coded visual languages to subvert and endure tyranny. *This exhibition is organized by the High Museum of*

Art, Atlanta.

Read the full press release [here](#).

Download high-res images [here](#).

“Photography’s New Vision: Experiments in Seeing”

Through Jan. 4, 2026

Named by the influential German artist and teacher László Moholy-Nagy, the “New Vision” comprised an expansive variety of photographic exploration that took place in Europe, America and beyond in the 1920s and 1930s. The movement was characterized by its departure from traditional photographic methods. New Vision photographers foregrounded experimental techniques, including photograms, photomontages and compositions that favored extreme angles and unusual viewpoints, and these extended to movements such as surrealism and constructivism. This exhibition, uniting more than 100 works from the High’s robust photography collection, traces the impact of the New Vision movement from its origins in the 1920s to today. Photographs from that era by Ilse Bing, Alexander Rodchenko, Imogen Cunningham and Moholy-Nagy are complemented by a multitude of photographs by modern and contemporary artists such as Jerry Uelsmann, Hiroshi Sugimoto and Abelardo Morell to demonstrate the long-standing impact of the movement on subsequent generations. *This exhibition is organized by the High Museum of Art, Atlanta.*

Read the full press release [here](#).

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About the High Museum of Art

Located in the heart of Atlanta, the High Museum of Art connects with audiences from across the Southeast and around the world through its distinguished collection, dynamic schedule of special exhibitions and engaging community-focused programs. Housed within facilities designed by Pritzker Prize-winning architects Richard Meier and Renzo Piano, the High features a collection of more than 20,000 works of art, including an extensive anthology of 19th- and 20th-century American fine and decorative arts; major holdings of photography and folk and self-taught work, especially that of artists from the American South; burgeoning collections of modern and contemporary art, including paintings, sculpture, new media and design; a growing collection of African art, with work dating from prehistory through the present; and significant holdings of European paintings and works on paper. The High is dedicated to reflecting the diversity of its communities and offering a variety of exhibitions and educational programs that engage visitors with the world of art, the lives of artists and the creative process. For more information about the High, visit www.high.org.

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Media contacts:

Marci Tate Davis
Senior Manager, Public Relations
404-733-4585
marci.davis@high.org

Brittany Mizell
Senior Coordinator, Public Relations
404-733-4423
brittany.mizell@high.org