



EVERY ISSUE.  
EVERY STORY.  
EVERY DEVICE.  
\$1 A WEEK

- SUBSCRIBE
- RENEW
- GIVE A GIFT
- NON U.S. ORDERS

# THE NEW YORKER

My account | Sign out

The New Yorker Store



NEWS

CULTURE

BOOKS

SCIENCE & TECH

BUSINESS

HUMOR

MAGAZINE

ARCHIVE

SUBSCRIBE



THE THEATRE | NIGHT LIFE | **ART** | DANCE | CLASSICAL MUSIC | MOVIES | ABOVE & BEYOND

ART

## “HYPOTHESIS FOR AN EXHIBITION”

This ambitious group show orbits around Giulio Paolini, the slippery Italian Conceptualist whose art from the late sixties and seventies combines allusions to art history with references to his own work. (In one self-portrait here, made in 1968, Paolini replaced the image of his own face in a crowd with that of the self-taught Post-Impressionist Henri Rousseau.) The twelve contemporary artists whose work hangs alongside Paolini’s share his interest in the recursive (R. H. Quaytman delivers a knockout painting based on a previous one), the reflexive (a triptych by Antek Walczak incorporates Chinese instructions for the equipment he used to make it), and artistic lineage. The latter theme is smartly embodied in Richard Aldrich’s “Birthmark,” a white monochrome canvas affixed with a picture of Marcel Duchamp. Through Aug. 16.

July 8 - August 16

Lévy (<http://www.newyorker.com/goings-on-about-town/venue/lvy>)

909 Madison Ave., at 73rd St., New York, N.Y. 10021