

THE NEW YORKER

GOINGS ON ABOUT TOWN

ART

MARCH 29, 2010

MUSEUMS AND LIBRARIES

METROPOLITAN MUSEUM

Fifth Ave. at 82nd St. (212-535-7710)—“**The Drawings of Bronzino.**” The entire corpus of some sixty known drawings (a few attributions are uncertain) by the sixteenth-century Florentine painter is exhibited at the Met to rousing effect. His arrival heralds a new old movement, Mannerism, the most commonly despised period in Western art history and the one that best befits creative culture today: art about art, and style for style’s sake. The pictures in the show, most of them black chalk studies of heads and bodies, are working drawings, some of which have been squared up for transfer to paintings or tapestries. Within the lines, fabulously deft anatomical details, in hatched and smeared shadings, evoke voluptuously animate flesh. The most gorgeous among them are male nudes, including a tall, narrow study, for the Eleonora chapel, of a young man seen from behind, twisting in a serpentine posture while holding a pillow, or a bizarre hat, on his head with one hand. The artificiality of the pose coexists perfectly with lip-smacking, carnal joy. Through April 18. | “**Playing with Pictures: The Art of Victorian Photocollage.**” Through May 9. | “**The Mourners: Medieval Tomb Sculpture from the Court of Burgundy.**” A renovation at the Musée des Beaux Arts de Dijon, in Burgundy, means a New York vacation for these fifteenth-century statuettes. Approximately sixteen inches high and carved in alabaster, they portray a procession of Carthusian monks, choirboys, and clergy mourning the loss of John the Fearless, the Duke of Burgundy, and his wife, Margaret of Bavaria. (The backstory: John had his cousin Louis d’Orlean assassinated in 1407, so Louis’s heir, the future Charles VII, returned the favor and had John offed in 1419.) Also on view are such odd funerary artifacts as a black marble plaque announcing the burial of Blanche of France’s entrails, which were interred at the abbey of Point-aux-Dames, as a royal favor, while the rest of her corpse is entombed in the abbey of Saint-Denis near Paris. Through May 23. | “**The Art of Illumination: The Limbourg and the Belles Heures of Jean de France, Duc de Berry.**” Get out your magnifying glasses: it’s time to look at art made by teen-agers. The Netherlandish Limbourg brothers were already virtuoso miniaturists by their late teens, in 1405, when they began the “Belles Heures,” an epic drama that unfolds over four hundred and forty-eight pages; some one hundred and fifty illuminations are exhibited unbound and framed here. This treasure from the Cloisters moves through the Passion of Christ, the violent martyrdoms of multiple saints, and the everyday doings of peasants and noblemen falconers. Calendar pages include psychedelic zodiac signs and other marginalia, painted with lapis lazuli, gold leaf, and similarly precious materials. The Limbourgs may get more art-historical cred for their exquisitely detailed “Les Très Riches Heures du Duc de Berry,” but that work was unfinished, whereas this manuscript was completed by the time the brothers succumbed to the plague, in 1416. Through June 13. | “**Side by Side: Oberlin’s Masterworks at the Met.**” Through Aug. 29. | “**Tutankhamun’s Funeral.**” Through Sept. 6. (Open Tuesdays through Sundays, 9:30 to 5:30, and Friday and Saturday evenings until 9.)



Viviane Sassen’s photograph “DNA” (2007), at Danziger Projects.

MUSEUM OF MODERN ART

11 W. 53rd St. (212-708-9400)—“**Marina Abramović: The Artist Is Present.**” Through May 31. | “**William Kentridge: Five Themes.**” Through May 17. | “**Tim Burton.**” Through April 26. | “**Picasso: Themes and Variations.**”

Opens March 28. | **“Monet’s Water Lilies.”** MOMA has reinstalled Monet’s “Water Lilies,” a nearly forty-two-foot-long triptych, along with related paintings, in a room of its wondrous own, with a couch. Bring a snorkel. Dry paint never made for wetter effects than in the engulfing expositions of the Giverny ponds and gardens, which filled the artist’s last years, as he adjusted to the handicap of cataracts. (He died in 1926.) Get as close as you like to the nubbly surfaces of the triptych, with its candid brushstrokes that skitter and clot; your gaze will stay drenched in an aqueous sublime. Pinkish summer clouds aren’t so much reflected as drowned in turquoise, violet, and mud-green depths. The tone of the second-biggest single-panel panorama is a soprano, silvery shimmer, suggesting not so much water as polychrome steam. Through April 12. | **“Performance 7: Mirage by Joan Jonas.”** Through May 31. | **“Projects 92: Yin Xiuzhen.”** Through May 31. (Open Wednesdays through Mondays, 10:30 to 5:30, and Friday evenings until 8.)

GUGGENHEIM MUSEUM

Fifth Ave. at 89th St. (212-423-3500)—**“Haunted: Contemporary Photography/Video/Performance.”** Opens March 26. | **“Contemplating the Void: Interventions in the Guggenheim Museum.”** Through April 28. | **“Anish Kapoor: Memory.”** Through March 28. | **“Paris and the Avant-Garde: Modern Masters from the Guggenheim Collection.”** Through May 12. (Open Fridays through Wednesdays, 10 to 5:45, and Saturday evenings until 7:45.)

WHITNEY MUSEUM OF AMERICAN ART

Madison Ave. at 75th St. (212-570-3600)—**“2010 Whitney Biennial.”** Through May 30. | **“Collecting Biennials.”** Through Nov. 28. (Open Wednesdays, Thursdays, and weekends, 11 to 6, and Fridays, 1 to 9.)

BROOKLYN MUSEUM

200 Eastern Parkway (718-638-5000)—**“To Live Forever: Art and the Afterlife in Ancient Egypt.”** Through May 2. | **“Kiki Smith: Sojourn.”** Through Sept. 12. | **“Healing the Wounds of War: The Brooklyn Sanitary Fair of 1864.”** Through Oct. 17. (Open Wednesdays through Fridays, 10 to 5, and weekends, 11 to 6.)

AMERICAN MUSEUM OF NATURAL HISTORY

Central Park W. at 79th St. (212-769-5100)—**“Traveling the Silk Road: Ancient Pathway to the Modern World.”** Through Aug. 15. (Open daily, 10 to 5:45.)

AMERICAN FOLK ART MUSEUM

45 W. 53rd St. (212-265-1040)—**“Up Close: Henry Darger and the Coloring Book.”** Through Sept. 13. | **“Approaching Abstraction.”** Through Sept. 6. (Open Tuesdays through Sundays, 10:30 to 5:30, and Friday evenings until 7:30.)

ASIA SOCIETY

Park Ave. at 70th St. (212-288-6400)—**“Arts of Ancient Viet Nam: From River Plain to Open Sea.”** Through May 2. (Open Tuesdays through Sundays, 11 to 6, and Friday evenings until 9.)

BRONX MUSEUM OF THE ARTS

1040 Grand Concourse (718-681-6000)—**“Road to Freedom: Photographs of the Civil Rights Movement, 1956-1968.”** Opens March 28. (Open Thursdays through Sundays, 11 to 6, and Friday evenings until 8.)

THE DRAWING CENTER

35 Wooster St. (212-219-2166)—**“Iannis Xenakis: Composer, Architect, Visionary.”** Through April 8. (Open Wednesdays through Sundays, noon to 6, and Thursday evenings until 8.)

FRICK COLLECTION

1 E. 70th St. (212-288-0700)—**“Masterpieces of European Painting from Dulwich Picture Gallery.”** Through May 30. (Open Tuesdays through Saturdays, 10 to 6, and Sundays, 11 to 5.)

GREY ART GALLERY

100 Washington Sq. E. (212-998-6780)—**“Downtown Pix: Mining the Fales Archives, 1961-1991.”** Through April 3. (Open Tuesdays through Fridays, 11 to 6, Saturdays, 11 to 5, and Wednesday evenings until 8.)

INTERNATIONAL CENTER OF PHOTOGRAPHY

1133 Sixth Ave., at 43rd St. (212-857-0000)—**“Twilight Visions: Surrealism, Photography, and Paris.”** Through

May 9. | **“Miroslav Tichý.”** Through May 9. | **“Alan B. Stone and the Senses of Place.”** Through May 9. (Open Tuesdays through Sundays, 10 to 6, and Friday evenings until 8.)

JAPAN SOCIETY

333 E. 47th St. (212-832-1155)—**“Graphic Heroes, Magic Monsters: Japanese Prints by Utagawa Kuniyoshi from the Arthur R. Miller Collection.”** Through June 13. (Open Tuesdays through Thursdays, 11 to 6, Fridays, 11 to 9, and weekends, 11 to 5.)

JEWISH MUSEUM

Fifth Ave. at 92nd St. (212-423-3200)—**“Curious George Saves the Day: The Art of Margret and H. A. Rey.”** Through Aug. 1. | **“Modern Art, Sacred Space: Motherwell, Ferber, and Gottlieb.”** Through Aug. 1. (Open Saturdays through Tuesdays, 11 to 5:45, Thursdays, 11 to 8, and Fridays, 11 to 4.)

MORGAN LIBRARY & MUSEUM

225 Madison Ave., at 36th St. (212-685-0008)—**“Demons and Devotion: The Hours of Catherine of Cleves.”** Through May 2. | **“Rome After Raphael.”** Through May 9. | **“Letters by J. D. Salinger.”** Through April 11. (Open Tuesdays through Thursdays, 10:30 to 5, Fridays, 10:30 to 9, Saturdays, 10 to 6, and Sundays, 11 to 6.)

MUSEO DEL BARRIO

Fifth Ave. at 104th St. (212-831-7272)—**“Phantom Sightings: Art After the Chicano Movement.”** Opens March 24. (Open Wednesdays through Sundays, 11 to 5.)

MUSEUM OF ARTS AND DESIGN

2 Columbus Circle (212-299-7777)—**“Slash: Paper Under the Knife.”** Through April 4. | **“Bigger, Better, More: The Art of Viola Frey.”** Through May 2. | **“Intertwined: Contemporary Baskets from the Sara and David Lieberman Collection.”** Through Sept. 12. (Open Wednesdays through Sundays, 11 to 6, and Thursday evenings until 9.)

MUSEUM OF THE CITY OF NEW YORK

Fifth Ave. at 103rd St. (212-534-1672)—**“Charles Addams’s New York.”** Through May 16. (Open Tuesdays through Sundays, 10 to 5.)

NATIONAL ACADEMY MUSEUM

Fifth Ave. at 89th St. (212-369-4880)—**“Invitational Exhibition of Contemporary American Art.”** Through June 8. (Open Wednesdays and Thursdays, noon to 5, and Fridays through Sundays, 11 to 6.)

NATIONAL MUSEUM OF THE AMERICAN INDIAN

1 Bowling Green (212-514-3700)—**“Ramp It Up: Skateboard Culture in Native America.”** Through June 27. | **“A Song for the Horse Nation.”** Through July 7. (Open daily, 10 to 5, and Thursday evenings until 8.)

NEUE GALERIE

1048 Fifth Ave., at 86th St. (212-628-6200)—**“Otto Dix.”** The most shocking major artist, against stiff competition, of Weimar Germany is the subject of an explosive show—his first American retrospective. Dix, a veteran of the First World War, funneled his intimacy with horror into paintings and prints that lace Old Master technique with Dadaist nihilism. Dix headed a machine-gun squad from 1915 until the Armistice, despite being wounded several times, and in 1916 he fought in the unimaginable abattoir of the Somme, which left more than a million wounded or dead. His career was launched with visions of the carnage. A room at the museum is a catacomb of grotesquerie, presenting watercolors of a man with nearly half his face gouged out and of operating-room debris (discarded organs, including a brain) and a series of fifty etchings, “The War” (published in 1924), which is like nothing else in art since Goya’s “Disasters of War.” Through Aug. 30. (Open Thursdays through Mondays, 11 to 6.)

NEW MUSEUM

235 Bowery, at Prince St. (212-219-1222)—**“Skin Fruit: Selections from the Dakis Joannou Collection Curated by Jeff Koons.”** Through June 6. (Open Wednesdays and weekends, noon to 6, and Thursdays and Fridays, noon to 10.)

NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS

40 Lincoln Center Plaza (212-870-1630)—**“The Jazz Loft Project.”** In 1957, burned out and discouraged, the

legendary *Life* magazine photojournalist W. Eugene Smith walked out on his job, his wife, and his family and settled into a loft on Sixth Avenue in the flower district. For the next eight years, fuelled by alcohol and amphetamines, he photographed the passing scene from his fourth-floor window and recorded (on film and on audiotapes) the jazz musicians who rehearsed in the building. Little if any of this material has been seen or heard before this marvellously layered exhibition, which combines vintage photographs, documentary footage, and an ambient jazz soundtrack in an engrossing multimedia experience. Working in close quarters, Smith captured the look and mood of jazz with rare intimacy. Because his subjects—including Zoot Sims, Thelonious Monk, and Roland Kirk—seem largely unaware of his presence, the viewer feels like a very lucky fly on the wall. Through May 22. (Open Tuesdays, Wednesdays, and Fridays, 11 to 6, Saturdays, 10 to 6, and Mondays and Thursdays, noon to 8.)

P.S. 1 CONTEMPORARY ART CENTER

22-25 Jackson Ave., Queens (718-784-2084)—“**1969.**” Through April 5. | “**Between Spaces.**” Through April 5. | “**100 Years (Version #2, P.S. 1, Nov. 2009).**” Through April 5. | “**On Site 3: Mickalene Thomas.**” Through May 3. | “**Marina Abramović: Chair for Man and His Spirit.**” Through May 10. (Open Thursdays through Mondays, noon to 6.)

QUEENS MUSEUM OF ART

Flushing Meadows-Corona Park (718-592-9700)—“**Duke Riley: Those About to Die Salute You.**” Through April 25. | “**O Zhang: Cutting the Blaze to New Frontiers.**” Through April 25. | “**Daniel Bozhkov: Republic of Perpetual Reconstitution and Rebuild.**” Through April 25. (Open Wednesdays through Fridays, 10 to 5, and weekends, noon to 5.)

RUBIN MUSEUM OF ART

150 W. 17th St. (212-620-5000)—“**Remember That You Will Die: Death Across Cultures.**” Through Aug. 9. (Open Mondays and Thursdays, 11 to 5, Wednesdays, 11 to 7, Fridays, 11 to 10, and weekends, 11 to 6.)

SCULPTURECENTER

44-19 Purves St., Queens (718-361-1750)—“**Leopards in the Temple.**” Through March 30. (Open Thursdays through Mondays, 11 to 6.)

GALLERIES—UPTOWN

MILTON AVERY

An amazing show, aptly titled “Industrial Revelations,” introduces unfamiliar paintings, drawings, watercolors, and gouaches from the Depression era, depicting factories, rail yards, port facilities, and other dour sites of a faltering America. Avery’s nimble generalization of forms is much in evidence, but sunk in a dun palette. Look long. Once you adjust to tonalities like the dimness of a solar eclipse, some peculiar red or pink or blue-green will begin to ache with smoldering ardor. “Red Boxcars,” a swift gouache, is an icon of desolation, both worldly and personal, in which redemptive energies secretly gather force. Through May 1. (Knoedler, 19 E. 70th St. 212-794-0550.)

GEORGE CONDO / ROSEMARIE TROCKEL

Condo paints up a squall in new modern-art mash-ups. Welters of wristy line on washy grounds describe crowd scenes of besuited, solid men accompanying (or dreaming of) gracefully limned nude women. Forms recalling Picasso, drawing à la de Kooning, and yakking faces out of Francis Bacon commingle, with smart zest. The resolutely eclectic Trockel is seen in a mini-retrospective of paintings, drawings, sculpture, and knitted works (including, in one diptych, a grid of Woolmark symbols in beige on red and Playboy Bunny heads in red on beige). There’s a segmented, black ceramic leg on a base of black tiles with a glass of something that, a sniff test determines, is good Scotch. Through March 27. (Skarstedt, 20 E. 79th St. 212-737-2060.)

KENNETH JOSEPHSON

Josephson, one of a handful of important photographers to emerge from Chicago’s Institute of Design in the sixties and seventies, may remind you of such predecessors and peers as Harry Callahan, Aaron Siskind, and Ray K. Metzker. Too often, however, his large and varied output has been reduced, by curators, to a group of clever pictures about pictures. Some of those photographs are here, but these conceptual images are balanced by many equally inventive ones that locate mystery, disjunction, and abstraction in passing scenes. Shadows and unexpected light play across many of the images, underscoring Josephson’s uncanny ability to animate the everyday and excite the eye. Through April 17. (Gitterman, 170 E. 75th St. 212-734-0868.)

GEORGE SEGAL

Long misidentified with Pop art, Segal was in fact a metaphysical realist. A large, fine selection of his body-cast tableaux finds spectral citizens in vernacular situations—on park benches, in the subway, on a corner under a stanchion of “One Way” street signs—but has less to do with the contemporary city than with the timeless enigma of the crowd. Segal’s art reduces people to the mere, cryptically significant fact of their existence. A tipoff is “Morandi’s Still Life” (1983): shelved plaster bottles and a pitcher that exude as much, and as little, sentience as the artist’s human subjects. Through April 8. (L&M Arts, 45 E. 78th St. 212-861-0020.)

Short List

LUCIO FONTANA / ROBERT BECK AND DONALD MOFFET: Boesky, 116 E. 64th St. 212-680-9889. Through May 15. **MARK GREENWOLD:** DC Moore, 724 Fifth Ave., at 57th St. 212-247-2111. Through April 17. **EVA HESSE:** Hauser & Wirth, 32 E. 69th St. 212-794-4970. Through April 24. **RASHID JOHNSON:** Salon 94, at 12 E. 94th St. 646-672-9212. Through April 30. **ED PASCHKE:** Gagosian, 980 Madison Ave., at 76th St. 212-744-2313. Through April 24. **“YOUR HISTORY IS NOT OUR HISTORY”:** Haunch of Venison, 1230 Sixth Ave., at 49th St. 212-259-0000. Through May 1.

GALLERIES—CHELSEA

LYLE ASHTON HARRIS

Harris, an African-American artist who has been teaching in Ghana since 2005, takes that country and its history (from the slave trade to homophobia) as his subject in this show of photography, video, and installation. Typically, much of the best work involves photographs of photographs and pop-culture appropriation. Pictures made in the cells of a former prison focus on magazine images of cars, women, or isolated figures pasted on (and later stripped from) the brightly painted walls. Like Paul Graham’s photographs of public-bathroom walls, these might be found paintings—abject abstractions—and they resonate here with a collage-like corner installation that assembles countless snapshots, clippings, and small mirrors in a prismatic portrait of a closeted community. Through April 3. (CRG, 535 W. 22nd St. 212-229-2766.)

JESSICA JACKSON HUTCHINS

At the entrance to the gallery, a worn-in, skin-pink settee plays pedestal to an outsize pair of organic glazed forms—squatter eggs in a makeshift nest? mutinous cushions? Domesticity reaches baffling depths in Hutchins’s sculptural koans—ceramic furniture hybrids that marry utility and frivolity with the lazy urgency of a friendly shotgun wedding. A striking piece in the current Whitney Biennial is mawkishly contextualized: Hutchins’s abstruse-object-strewn, newsprint-slipcovered sofa shares a room with Nina Berman’s devastating photo-essay about a wounded Marine’s return home from Iraq. But in this two-gallery show (the second installment is at Gitlen, downtown) mystery trumps bathos. Through March 27. (Eller, 615 W. 27th St. 212-206-6411.)

BEAT STREULI

Streuli, a Swiss photographer based in Brussels, is known for his pictures of people on the street. Shot with a telephoto lens, these images have little in common with the classic, anecdotal work of artists like Helen Levitt and William Klein. Instead, like a private investigator staking out a suspect, Streuli zeroes in on anonymous passers-by, and his pictures—including the ten black-and-white ones hung in the front room here—resemble surveillance shots, disinterested and cold. If those photographs, taken in New York in 1991, look a little too familiar, a two-screen projection piece made in the city last year is fresher and more engaging. Like an eccentrically paced slide show, it juxtaposes people and their environment, and displays a new fascination with urban detail and accidental art. Through April 3. (Murray Guy, 453 W. 17th St. 212-463-7372.)

Short List

LOUISE BELCOURT: Bailey, 511 W. 25th St. 212-989-0156. Through March 27. **TAMY BEN-TOR AND MIKI CARMÍ:** Feuer, 530 W. 24th St. 212-989-7700. Through May 1. **JOHN BOCK:** Kern, 532 W. 20th St. 212-367-9663. Through April 3. **ALEXANDER CALDER:** Gagosian, 522 W. 21st St. 212-741-1717. Through April 10. **MARLENE DUMAS:** Zwirner, 533 W. 19th St. 212-727-2070. Through April 24. **LIAM GILLICK:** Kaplan, 525 W. 21st St. 212-645-7335. Through March 27. **CHARLENE VON HEYL:** Petzel, 535 W. 22nd St. 212-680-9467. Through May 1. **PIETER HUGO:** Milo, 525 W. 25th St. 212-414-0370. Through April 10. **ELIOTT HUNDLEY:** Rosen, 525 W. 24th St. 212-627-6000. Through May 1. **JOAN JONAS:** Lambert, 550 W. 21st St. 212-242-3611. Through April 10.

CATHERINE OPIE: Gladstone, 515 W. 24th St. 212-206-9300. Through April 14. **VIVIANE SASSEN:** Danziger Projects, 534 W. 24th St. 212-629-6778. Through April 10. **DAVID SMITH:** Gagosian, 555 W. 24th St. 212-741-1111. Through April 10. **DAN WALSH:** Cooper, 521 W. 21st St. 212-255-1105. Through March 27.

GALLERIES—DOWNTOWN

VALERIE HEGARTY

The artist conflates mid-century movements (Abstract Expressionism, minimalism) with the space age—a chronologically accurate, if conceptually muddled pairing. Modernist icons have been reimagined as labor-intensive “Cosmic Collisions”: art works launched into the void, which have fallen back to earth, charred, warped, and otherwise altered. (It’s like an episode of “The Twilight Zone” as scripted by Fontana, Manzoni, and Klein.) “Starry Rothko” appears burnt to a crisp, but still musters up yellow and orange. The crumpled “Pollock’s Flying Carpet” sports the requisite drips. The objects impress. The punch line wears thin. Through April 11. (Beauchene, 21 Orchard St. 212-375-8043.)

Short List

CAROL BOVE: Kimmerich, 50 White St. 212-226-0070. Through May 1. **DUNCAN CAMPBELL:** Artists Space, 38 Greene St. 212-226-3970. Through May 1. **JESSICA JACKSON HUTCHINS:** Gitlen (Small A Projects), 261 Broome St. 212-274-0761. Through March 28. **RYAN MCGINLEY:** Team, 83 Grand St. 212-279-9219. Through April 17. **VIRGINIA OVERTON:** Dispatch, 127 Henry St. 212-227-2783. Through April 4. **EILEEN QUINLAN:** Abreu, 36 Orchard St. 212-995-1774. Through April 29. **NICK RELPH:** Brown, 620 Greenwich St. 212-627-5258. Through April 3. **VALESKA SOARES:** Eleven Rivington, 11 Rivington St. 212-982-1930. Through April 10. **RICHARD WATHEN / KARL FRITSCH:** Salon 94 Freemans, 1 Freeman Alley. 212-529-7400. Through April 10.

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