

# NEW YORK

September 3-16, 2018

Fall Preview

By Staff

MOVIES / TELEVISION / POP / BOOKS / RESTAURANTS & BARS / THEATER / ART / STORES / CLASSICAL

## FALL PREVIEW

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Home Design  
TIME-WARP INTERIORS  
By Wendy Goodman

PLUS

Chait:  
How Much  
Corruption  
Will the  
GOP Take?  
*Apparently, a lot*  
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Judi on Rudy  
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FEATURING

## Jonah Hill, Director

By ADAM STERNBERGH

WITH

Kiernan Shipka, *Teen Witch* / Claire Foy, *Astronaut's Wife*  
KiKi Layne, *Beale Street Breakout* / Jonathan Lethem's Trump-y Noir  
Lucas Hedges's Steady Nerves / Troye Sivan's Pop Confessions

AND

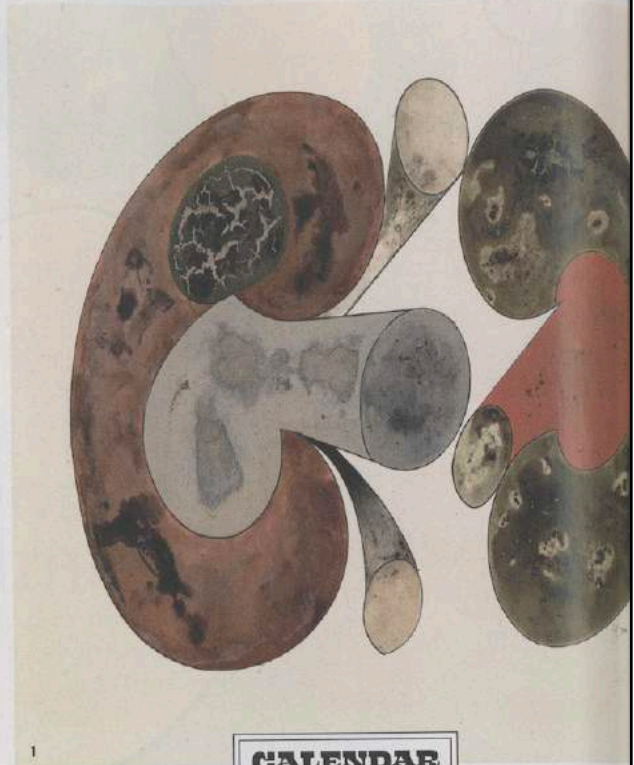
plan. Klint created her own optical language with visual, chromatic, structural, and narrative syntax. Her artistic ship sails some of the deepest waters around.

Klint was well born, in Stockholm in 1862, and attended Sweden's Royal Academy of Fine Arts, where she was such a standout that she was awarded a free studio in the same building where Edvard Munch exhibited. She was in the middle of everything going on in that art world. She also spent decades conducting studies of biblical, mystical, mythological, Rosicrucian, Buddhist, scientific, and theological sources while holding regular séances as part of a circle of female intellectuals called "the Five." Her paintings illustrate the group's complex spiritual concepts. The Five were obsessed with the idea that you could make contact with "higher spirits," and in 1906, when Klint was 43, two of said spirits instructed her to create a cycle of works to be titled "The Paintings for the Temple" and then design the temple herself.

The current consensus holds that the "inventors" of modern abstraction are Kandinsky, Kupka, Mondrian, Goncharova, O'Keeffe, Popova, and Malevich, among others. But not Klint. In fact, Klint made her totally abstract paintings before any of these others. By 1908, she'd completed over 100 paintings in her celestial commission. (That's about as many paintings as Mondrian or Barnett Newman made in his lifetime.) She was on fire; history was changing in her hands.

That's when Klint had what the artist Amy Sillman, in the catalogue, aptly calls "the worst studio visit of all time." Excited to share her efforts, Klint invited the famous theosophist Rudolf Steiner to examine her work. On seeing the epic project, he disparaged her ideas of relinquishing agency to the forces of the universe, of "translating" ideas imparted to her by divine others, of collaborating with and channeling these "higher spirits." Never mind that no artists can really tell you where their work springs from or that all feel commanded, as it were, to do what they do and so are, in that way, helpless to do otherwise. Steiner's stinker of a comment threw Klint off; she stopped painting for four years. Luckily for us, she started again and never stopped. Klint died in 1944 at 81, her "letter to the world" complete.

She'd also had a vision for that temple for her paintings: She wanted "a round building where visitors would progress upward along a spiraling path." Rather like—the Guggenheim! ■



## CALENDAR

## SEP.

9/6

**James Hayward**

Through 10/6 at Miles McEnery  
Hayward has been making heavily layered, mainly monochromatic paintings defined by thick brushwork since the 1980s. The exhibition features his early-2000s "Abstract Diptychs" and "Chromachords" series, which mark his mastering of impastos.

**"NeoRealismo: The New Image in Italy, 1932-1960"**

Through 12/8 at Grey Art Gallery at NYU  
With photographs from more than 60 Italian artists, this exhibition portrays life in Italy before, during, and after World War II. The photographs are shown with the original publications

that featured them—magazines, photo books, and catalogues—and convey a transitional period from the Fascist era under Mussolini to the search for a postwar national identity.

**Toyin Ojih Odutola: "When Legends Die"**

Through 10/27 at Jack Shainman  
In 2016, the Nigerian-born Odutola began her visual trilogy of two fictionalized Nigerian aristocratic families, the UmuEze Amara, an ancient noble clan, and the Obafemi, a family of newly enriched traders. The third and final installment arrives at Jack Shainman with life-size portraits of the characters rendered in charcoal, pastel, and pencil.

**Red Grooms: "Handiwork, 1955-2018"**

Through 10/27 at Marlborough Contemporary  
Grooms's 60 years of multimedia work can feel like hanging out

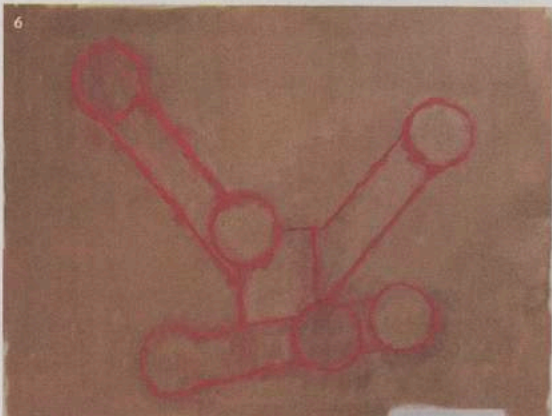
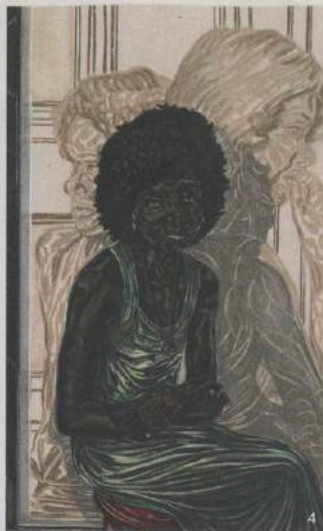
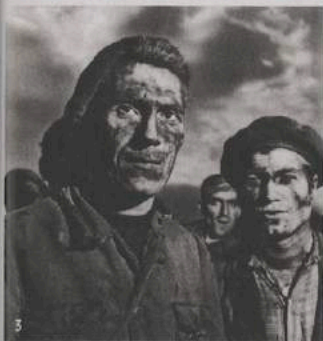
with your raunchiest, most eccentric friend. You can take a tour of *The Deuce*-era NYC with the 1975 *Porno Bookstore*, an immersive two-room sculpture environment that you enter and peruse along with the patrons Grooms has dreamed up.

**Maia Ruth Lee: "Access to Tools"**

Through 10/7 at Jack Hanley  
Instagram loves Lee. Expect symbolic charts playing with language, as well as "Bondage Baggage" sculptures, a series of works inspired by luggage Lee observed at the Kathmandu airport.

**Marlene McCarty: "The Enormity of Time"**

Through 10/13 at Sikkema Jenkins & Co.  
McCarty's large-scale drawings etched using everyday materials such as graphite, ballpoint pen, and colored pencil evoke innocent textbook doodles. The



show also swerves into the darkest reaches of human behavior: True stories of female murderers inspired two multipart pieces, *Patty Columbo—May 4, 1976* and *Hearth 2*.

9/7

**"Pontormo: Miraculous Encounters"**

Through 1/6 at the Morgan Library & Museum  
Mannerist painter Jacopo da Pontormo (1494–1557) was an apprentice to Leonardo da Vinci; his recently restored masterpiece *Visitation* travels for the first time from Carmignano (near Florence) to the U.S.

**Zhang Xiaogang: "Recent Works"**

Through 10/20 at Pace on W. 24th St.  
To create some of these new oil-on-paper works, Zhang dips into childhood memories of his parents being sent to a "study camp"

during the Cultural Revolution in China.

**"Sharon Butler: New Paintings"**

Through 10/7 at Theodore Art  
After a productive summer spent at the Yaddo artists' community upstate, Butler presents works with ideas developed from her "sbgood-morningdrawings," which populate her Instagram feed daily with peaceful tones and disjointed geometric shapes.

9/8

**Daniel Arsham: "3018"**

Through 10/21 at Perrotin  
This studious and savvy crowd-pleaser (and architect) converts the ground floor of Perrotin into a garage housing decaying totems of nostalgia—a 1981 DeLorean (featured in 1985's *Back to the Future*) and a 1961 Ferrari 250GT

California (featured in 1986's *Ferris Bueller's Day Off*)—to heavy-handed yet admittedly entertaining dystopian ends.

**Caroline Cloutier: "In-Between"**

Through 10/13 at the Invisible Dog Art Center  
The Montreal-based artist arranges mirrors and large-scale photographic prints in eclectic collages.

**Mark Mulronev: "The Dangers of Eden"**

Through 11/3 at Mrs. Mulronev's nostalgic work is reminiscent of Saturday-morning cartoons and comic books. New paintings pop with elements of gore, eroticism, and plain silliness.

**"Blanket Statements: Gina Adams, Maria Hupfield & Marie Watt"**

Through 10/27 at Minus Space  
An exhibition of abstract art by three women artists of indigenous

ancestry, organized in collaboration with Accola Griefen Fine Art. Their work is united by the use of fabrics such as quilts and felt.

9/13

**"Irving Penn: Paintings"**

Through 10/13 at Pace on E. 57th St.  
The first-ever exhibition of Penn's paintings. Thirty or so collagelike works from the '80s through the aughts reveal a stylistic evolution from a platinum-palladium printing technique to more gestural interpretations of his subjects.

**Mark Wallinger: "Study for Self Reflection"**

Through 10/27 at Hauser & Wirth on W. 22nd St.  
The exhibition's central work, *Self Reflection*, a mirror spanning the entire ceiling, was first installed in Sigmund Freud's book-filled

study in London. At Hauser & Wirth, it'll be at the exact height and orientation as in Freud's space.

**Petah Coyne: "Having Gone I Will Return"**

Through 10/27 at Galerie Lelong & Co.  
With her first solo exhibition in ten years, Coyne continues her legacy of massive hanging sculptures and floor installations made of repurposed materials. There will be a viewing platform to observe her sprawling *The Doctor's Wife*, composed of hand-sewn Venetian velvet in shades of indigo and silk flowers dipped in wax, inspired by the 1966 Japanese novel by Sawako Ariyoshi.

**Wolfgang Tillmans: "How likely is it that only I am right in this matter?"**

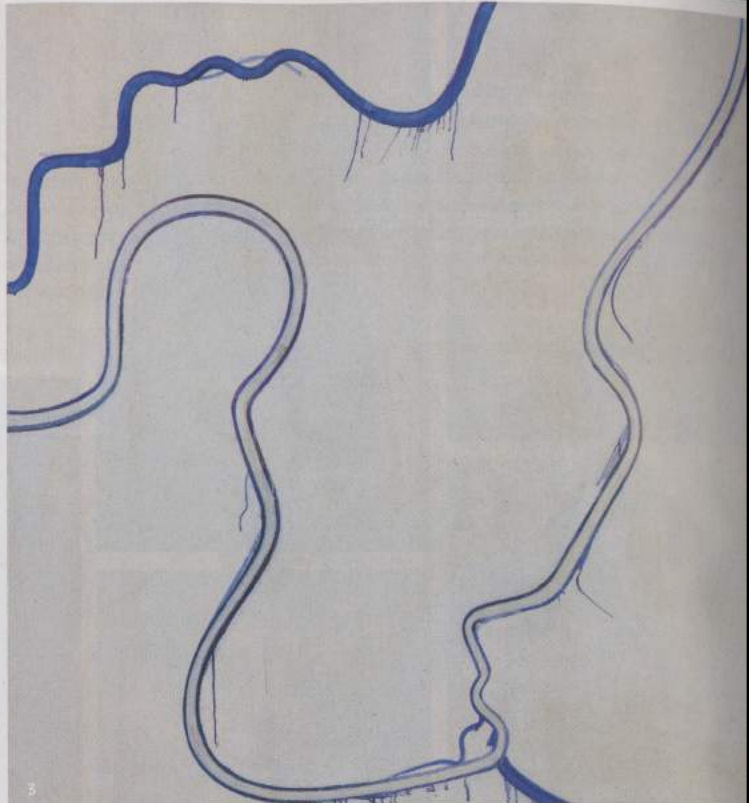
Through 10/20 at David Zwirner on W. 19th St.  
Tillmans, who has been playing with themes of subjectivity

(1) Irving Penn, *Aging Mushrooms*, 1988. (2) Jacopo da Pontormo, *Visitation*, 1528–29. (3) Federico Patellani, *Miners at Carbonia, Sardinia*, 1950. (4) Toyin Ojih Odutola, *Carried Beauty*, 2018. (5) Bruce Nauman, *All Thumbs*, 1996. (6) Sharon Butler, *December 19, 2017*, 2018. (7) James Hayward, *Abstract #141*, 2007. (8) Andy Warhol, *Mao*, 1972.

and perception since the early '90s, brings new introspective photographs, spoken word, and a video-and-sound installation to Zwirner. In the sound piece *I want to make a film* (2018), a male voice spews an unscripted monologue about plans for a film about smartphones into a near-empty dark room.

**Mary Weatherford: "I've Seen Gray Whales Go By"**

Through 10/15 at Gagosian on W. 24th St.  
Weatherford, known



for her expressive use of color and neon tubes, opens her first solo show since joining Gagosian. These large linen canvases buzz with industrial light.

**Pope.L: "One Thing After Another (Part Two)"**

Through 10/27 at Mitchell-Innes & Nash  
If you like Pope.L's High Line neon sculpture that reads **RIGHT TURN FOR REPARATIONS**, this exhibition goes further into the interventionist artist's impressive range. Anchored by a black-box video installation titled *Syllogism*, which explores the fantasy life behind reasoning, and a dozen new "re-photo collages," manipulated images mostly of body parts combined unexpectedly, "One Thing After Another (Part Two)" is unconventional in the best possible way.

**Carmen Herrera: "Estructuras"**  
Through 10/27 at Lisson

The 103-year-old Cuban-American Minimalist didn't sell her first painting until she was 89, and the Whitney finally gave her a show in 2016. After a career making paintings that are "really crying out to be sculpture," she's finally showing actual sculptures.

**9/14**

**"The Progressive Revolution: Modern Art for a New India"**

Through 1/20 at Asia Society  
In conjunction with Asia Society's "Season of India," this exhibition centers on work by the Progressive Artists' Group, formed in Bombay following India's independence in 1947 and including people from all walks of life: rich, poor, Muslim, Brahman, and Roman Catholic. Featuring oil paintings depicting moments of political and social upheaval, the show is one of the largest-

ever presentations of modern Indian painting in the U.S.

**Grace Weaver: "Best Life"**

Through 10/28 at James Cohan on Grand St.  
The Brooklyn-based painter whimsically depicts women engaged in millennial fads like ten-step skin care and avocado toast.

**"Soul of a Nation: Art in the Age of Black Power"**

Through 2/3 at the Brooklyn Museum  
Organized by the Tate Modern in collaboration with the Brooklyn Museum and Crystal Bridges Museum of American Art, this monumental exhibition features over 150 works by more than 60 black artists from 1963 to 1983, including little-seen work from New York-based painters the Spiral Collective, assemblage and sculpture inspired by the aftermath of the Watts rebellion in 1965, black feminist figures

such as Kay Brown and Betye Saar, and much, much more. A number of pieces have been added to the New York presentation, including Suzanne Jackson's figurative *Tripical Communications* (1969), a large-scale draped painting by Sam Gilliam titled *Carousel Merge* (1971), an untitled work by Ed Clark, and more.

**9/15**

**"Punch," curated by Nina Chanel Abney**

Through 10/27 at Jeffrey Deitch on Wooster St.  
How does growing up in the digital age, receiving a constant flood of information, affect one's consciousness? Abney pulled 19 young artists from her circle to create works that grapple with this question, with historical references to Abstract Expressionism, Pop Art, and street art.

**Blinky Palermo: "To the People of New York City"**

Through 2/16 at Dia:Chelsea

This 15-part "Metal Picture" series, composed of 40 aluminum panels, returns to New York after 30 years, having been last shown at Dia in 1987. *To the People of New York City* was discovered in Palermo's studio in New York after his death in 1977, and its dynamic combinations of color (lifted from the German flag) and format evoke the jazz performances enjoyed by this pupil of Joseph Beuys during his time in the city.

**9/16**

**Rirkrit Tiravanija**

Through mid-October at Gavin Brown  
The Thai artist known for blending performance, installation, and socially conscious Conceptual works takes a stylistic turn with a new series of ultrafigurative paintings that address border politics.

(1) Red Grooms, *White Nights*, 2005. (2) Sterling Ruby, *Basin Theology*/STYX BOAT, 2017. (3) Donald Judd, *Untitled*, 1961.

**9/17**

**"Delacroix"**

Through 1/6 at the Met Fifth Avenue  
The 19th-century French painter's 40-year career is chronicled with more than 150 works, including graphic art alongside epochal paintings such as the operatic *Medea About to Kill Her Children* (1834) and the Orientalist *Women of Algiers in Their Apartment* (1834). A joint venture with the Louvre.

**9/22**

**Donald Judd: "Paintings 1960-19"**

Through 12/8 at the Judd Foundation  
Before he was a