

# *Hyperallergic* Fall 2018

Your list of New York  
Art Guide must-see, fun,  
insightful, and very New York  
art events this season.

HYPERALLERGIC



**Eddie Martinez: *White Outs* at the Bronx Museum of the Arts**  
Eddie Martinez, "Lemondrop" (2018), silkscreen ink, oil paint, and  
spray paint on canvas image courtesy the Bronx Museum



**Hyperallergic is a forum for playful, serious, and radical perspectives on art and culture in the world today.** Hyperallergic focuses on publishing quality writing and images from informed and provocative perspectives, and is read by over 1 million people per month. Founded in 2009, Hyperallergic is headquartered in Williamsburg, Brooklyn.

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A weekly collection of news, developments, and stirrings in the art world with host Hrag Vartanian, co-founder and editor-in-chief of Hyperallergic.

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Letter from the Editor

What does it mean to embrace art as part of your daily life? It could be allowing it to inform your thoughts and waking moments, or feed you with new ideas and perspectives that can stay with you for decades to come.

New York has been a world capital of art for almost a century, and if there is any city that has integrated the spectrum of contemporary art and culture into its daily life, it is certainly this one. This guide is designed to invite you to be part of a vibrant art scene that continues to provoke, challenge, and illuminate the contemporary world.

Hyperallergic aims to be at the center of that conversation, and a must-read for artists, curators, collectors, and art lovers around the world. We advocate for an accessible art world, where people of all interests, tastes, and world views converge — including you — and can debate with and learn from one another.

Museums and art spaces are some of our most cherished public spaces, offering us the opportunity to transport ourselves out of the comfort of our lives to experience the world as others have, often with exciting results.

And most importantly, art offers us another idea of time, a more timeless vision that helps us see ourselves in a history that we have an agency to change. We hope you use this guide as a start to chart your own journey through the world of art in a city that celebrates it every day.

*Hrag Vartanian*

— Hrag Vartanian  
Editor-in-chief and co-founder, Hyperallergic

Opening in September



3/ Amy Hill, "Young Woman with Cat" (2018), oil on canvas, 17 x 22 inches image courtesy Front Room Gallery



2/ Rackstraw Downes, "Skylit Loftspace, NYC (standing)" (2015), oil on canvas, 24 x 27 inches image courtesy Betty Cunningham Gallery



1/ Ada Trillo, "Claudia," from the series *How Did I Get Here?* (2015), archival pigment print, 24 x 16 inches © 2015 Ada Trillo, courtesy the artist



4/ Julie Heffernan, "Self-Portrait with Spill" (2018), oil on canvas, 96.5 x 68 inches image courtesy P.P.O.W.



5/ Viola Frey, "Untitled (Man in Brown Suit & Female Nude Lying on Ground)" (1985), oil and acrylic on paper, 60 x 40 inches image courtesy Nancy Hoffman Gallery

**Rackstraw Downes:**  
**Paintings and Drawings** /2  
September 5–October 14

**The Un-Heroic Act:**  
**Representations of Rape in Contemporary Women's Art in the US** /1  
September 4–November 2

The subject of rape in contemporary art is, according to curator Monika Fabijanska, "a major theme that is coming back." Her exhibition, *The Un-Heroic Act*, spans many media and three generations of women, including Ana Mendieta, Senga Nengudi, and Yoko Ono, among several other notable artists.

**Anya and Andrew Shiva Gallery**  
860 11th Avenue,  
Upper West Side, Manhattan

"There is one thing I think realism is definitely not, though it is often confused with it, and that is a technique," says the artist Rackstraw Downes. "Technique is a skill you can learn so you don't have to respond to what you are looking at, you don't have to be inquisitive about it. If something is real to you, the question becomes, not How do I do that, but What is this phenomenon I'm perceiving?" *Paintings and Drawings* features 11 paintings, all made from observation, with several related drawings hanging alongside.

**Betty Cunningham Gallery**  
15 Rivington Street,  
Lower East Side, Manhattan

**Amy Hill:**  
**"Back to Nature"** /3  
September 5–October 21

In her new series, Amy Hill does something unusual and compelling: She borrows the style of 19th-century folk art painting to depict scenes of 1960s US counterculture. "The worldly life had been rejected by peoples as far back as the Sadhy of India and the Ancient Greeks, so ours isn't the first culture to inspire a yearning for simpler times," says Hill. "In my paintings I try to create a more natural world."

**Front Room Gallery**  
48 Hester Street,  
Lower East Side, Manhattan

**Sculptors and Their Drawings** /5  
September 6–October 13

You could easily spend hours with Julie Heffernan's intricate paintings, which borrow imagery from Old Master paintings, advertisements, film stills, and pornography to shed light on society's behavior and give voice to silenced women. *Hunter Gatherer* is Heffernan's eighth solo exhibition at P.P.O.W. and will feature a series of new self-portraits.

**PPOW Gallery**  
535 West 22nd Street,  
Chelsea, Manhattan

In this group show, you'll have the chance to see how a sculptor privately works out their ideas on paper, transitioning from the two-dimensional to the three-dimensional. It will be fascinating to see how various artists—including Nicolas Africano, Ilan Averbuch, Joan Bankemper, Jesse Small, and Viola Frey—move between ceramics and gouache, or pastel and stone.

**Nancy Hoffman Gallery**  
520 West 27th Street,  
Chelsea, Manhattan



**Toyin Ojih Odutola:**  
**When Legends Die**  
September 6–October 27

*When Legends Die* closes the final chapter of a fictional trilogy Toyin Ojih Odutola constructed about two aristocratic Nigerian families. “In her reimagined worlds,” writes Seph Rodney for Hyperallergic, “people of the African Diaspora...have comfort and ease and self-possession.” What began for Ojih Odutola as a written story with illustrations, has evolved into a stunning series of drawings that is well worth seeing in person.

**Jack Shainman Gallery**  
524 West 24th Street,  
Chelsea, Manhattan

**Odyssey: Jack Whitten**  
**Sculpture 1963–2017** /6  
September 6–December 2

Jack Whitten’s previously unknown sculptures are inspired by place and migration, with historical roots in Africa, the Mediterranean, and the Southern United States. His works, first created in New York and later in his summer home on Crete, are made out of carved wood, combined with found materials such as bone, marble, paper, glass, nails, and fishing line. Forty sculptures in total will be on display alongside 18 paintings.

**The Met Breuer**  
945 Madison Avenue,  
Upper East Side, Manhattan

**NeoRealismo:**  
**The New Image in Italy, 1932–1960** /7  
September 6–December 8

In the 1950s, Italian neorealist literature and film captured life after World War II. This exhibition, however, looks at the period before, during, and after the war, focusing on the striking photographic work that emerged from Italy. *NeoRealismo* pairs over 175 photographs by over 60 Italian artists with the original publications in which they appeared.

**Grey Art Gallery**  
New York University, 100 Washington Square East,  
Greenwich Village, Manhattan

**Pink: The History of a Punk, Pretty, Powerful Color** /8  
September 7, 2018–  
January 5, 2019

Today, the stereotype of pink as a feminine color still persists, but the symbolism behind the color has been varied and multifaceted. In the 18th century, pink was a fashionable color for men, and in India, it remains so. This exhibition will track the changing history and symbolism of “the most divisive of colors” over the span of three centuries.

**The Museum at FIT**  
227 West 27th Street,  
Chelsea, Manhattan

**Black Citizenship in the Age of Jim Crow** /9  
September 7, 2018–  
March 3, 2019

Marking the 150th anniversary of the ratification of the 14th Amendment, *Black Citizenship in the Age of Jim Crow* looks at the struggle for citizenship and racial equality that occurred after the Civil War. Through art, artifacts, photographs, and media, this exhibition highlights the roles of Black Americans throughout United States history.

**New York Historical Society**  
170 Central Park West,  
Upper West Side, Manhattan

**Simone Leigh**  
September 8–October 20

Simone Leigh continues to mine black diasporic traditions in her recent (and always gorgeous) sculptures and in brand-new video work. The works draw upon “disparate, seemingly anachronistic histories” of ancient Roman-Egyptian and American art and architecture.

**Luhring Augustine**  
531 West 24th Street,  
Chelsea, Manhattan

**Petah Coyne:**  
**Having Gone I Will Return** /10  
September 13–October 27

Vanity, grief, and tragedy figure prominently in Petah Coyne’s sculptures. Her work is rich with literary and cultural references, most notably Japanese literature and film. The title of the exhibition itself is a translation of two Japanese terms for “goodbye,” borrowed from Richard Lloyd Parry’s book *Ghosts of the Tsunami*.

**Galerie Lelong**  
528 West 26th Street,  
Chelsea, Manhattan

**Mary Mattingly:**  
**What Happens After** /11  
September 13–November 11

Mary Mattingly’s new work, commissioned by BRIC, looks at the connection between mineral mining and the military industrial complex. The exhibition includes a 19,000-pound military cargo truck, along with sculpture and photography commenting on these relationships.

**BRIC Arts Media**  
647 Fulton Street,  
Clinton Hill, Brooklyn

**Liliana Porter:**  
**Other Situations** /12  
September 13, 2018–  
January 27, 2019

The Argentina-born artist Liliana Porter has resided in New York since 1964, though this is her first museum solo show in the city in over 25 years. Porter has a unique sensibility, creating bewildering settings with objects found at flea markets. This survey will give you a sense of Porter’s rich career, from her 1970s photography to her recent “theatrical vignettes” critiquing the politics of labor.

**El Museo del Barrio**  
1230 5th Avenue,  
East Harlem, Manhattan

**Suellen Rocca: Drawings** /13  
September 14–October 27

An original member of the Hairys Who—a group of six Chicago artists from the 1960s—Suellen Rocca will exhibit 30 drawings at the Matthew Marks Gallery. Made between 1981 and 2017, these bright, imaginative works present animals, trees, and other creatures.

**Matthew Marks Gallery**  
524 West 24th Street,  
Chelsea, Manhattan



9/ Unidentified artist, “Dred Scott” (after 1857), oil on canvas  
image courtesy the New-York Historical Society



7/ Tranquillo Casiraghi, “People of the Torretta” (c. 1950), Sesto San Giovanni, Milan © Eredi Tranquillo Casiraghi, image courtesy Grey Art Gallery



6/ Jack Whitten, “The Tomb of Socrates” (2009), wild cypress, black mulberry, marble, brass, mixed media, 26 x 20.5 x 8.25 inches © The Estate of Jack Whitten, image courtesy the Estate of Jack Whitten and Hauser & Wirth

8/ “Gucci dress” (spring 2016), Italy, gift of Gucci  
photo by Eileen Costa, image courtesy the Museum at FIT



11/ Mary Mattingly: *What Happens After* at BRIC, installation in progress  
image courtesy BRIC Arts Media



10/ Petah Coyne, “Untitled #1242 (Black Snowflake)” (2007–2012), specially formulated wax, pigment, taxidermy, candles, tassels, ribbons, hand-blown glass bulbs, chicken-wire fencing, wire, steel, cable, cable nuts, sash weight, quick-link shackles, jaw-to-jaw swivel, silk/rayon velvet, 3/8” Grade 30 proof coil chain, Velcro, thread, plastic, 71 x 75 x 50 inches © Petah Coyne, image courtesy Lelong & Co., New York

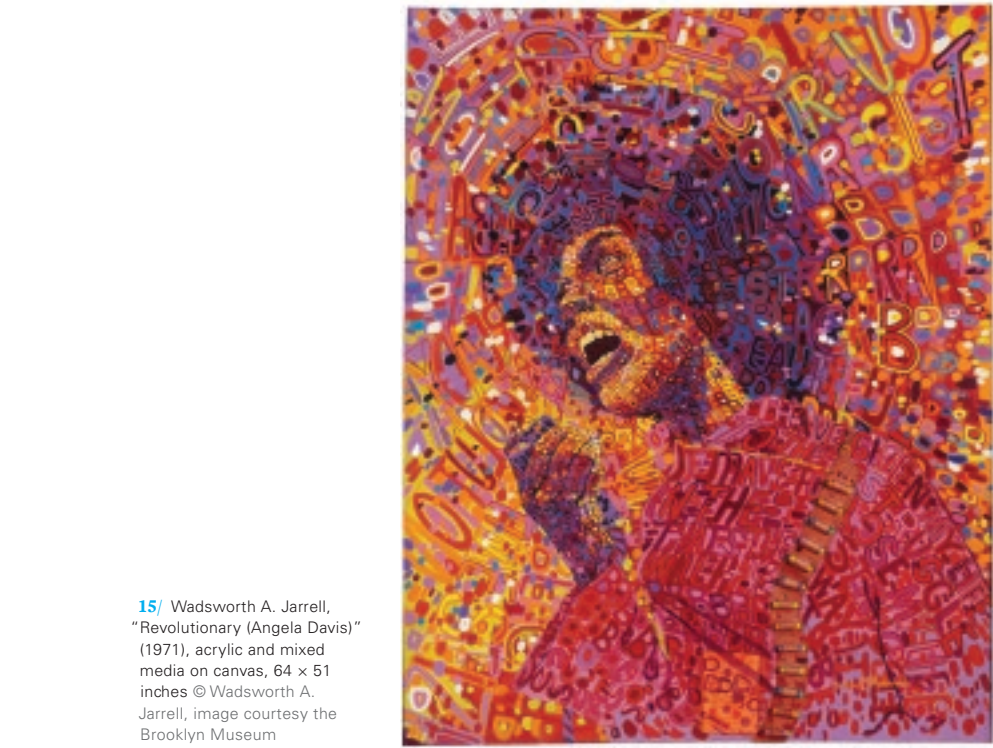


12/ Liliana Porter, “Disguise Dog” (2007), figurine on wooden shelf, 3.25 x 22 x 3.5 inches, unique  
image courtesy the artist



13/ Suellen Rocca, “Hidden Danger Lady” (1984–2012), graphite and colored pencil on paper, 29 x 23 inches  
© Suellen Rocca, image courtesy Matthew Marks Gallery





15/ Wadsworth A. Jarrell, "Revolutionary (Angela Davis)" (1971), acrylic and mixed media on canvas, 64 x 51 inches © Wadsworth A. Jarrell, image courtesy the Brooklyn Museum



16/ Still from *The Edge of Each Other's Battles* image courtesy Jennifer Abod



18/ Jim Shaw, "Marian Portraits" (1978), photograph, gelatin silver prints, each image: 14 x 11 inches, each frame: 14.125 x 11.125 inches © Jim Shaw, image courtesy the artist and Blum & Poe, Los Angeles/New York/Tokyo



21/ Altar Frontal, New Julfa (1741), gold, silver, and silk threads on silk, 26.56 x 38.38 inches, Mother See of Holy Etchmiadzin, Armenia photo by Hrair Hawk Khatcherian and Lilit Khachatryan



14/ Marc Chagall, "Self-Portrait with Easel" (1919), gouache on paper © Artists Rights Society (ARS), New York/ADAGP, Paris



17/ Diana Thater, "Snake River" (1994), three video monitors, three media players, digital files, 30 minutes each image courtesy the artist and David Zwirner, New York/London



19/ Performers' names (left to right): Jessica Lyn Daley, Stephi Lyniece, Dylan Kepp, Gunnar Montana, Frank Leone, and Avi Borouchoff photo by Garrett Matthews, original lighting design by Amanda Jensen



22/ Jorge Palacios, "Blood Cell" (2014), maple, slate, 16.69 x 20.19 x 22.19 inches, private collection photo © Jorge Palacios



20/ Printed Matter's New York Art Book Fair photo by Jesse Winter

**Chagall, Lissitzky, Malevich: The Russian Avant-Garde in Vitebsk, 1918–1922** /14  
September 14, 2018–January 6, 2019

While we are very familiar with the names Marc Chagall, El Lissitzky, and Kazimir Malevich, we are perhaps less knowledgeable about the Russian Revolution's profound effect on their work. Through 160 works by these artists and others, this show takes an in-depth look at the Russian avant-garde in these post-revolutionary years.

**Luhring Augustine**  
25 Knickerbocker Avenue,  
Bushwick, Brooklyn

**Soul of a Nation: Art in the Age of Black Power** /15  
September 14, 2018–February 3, 2019

The works of over 60 Black artists will be featured side by side in this large-scale exhibition at the Brooklyn Museum. *Soul of a Nation: Art in the Age of Black Power* focuses on Black artistic production from 1963 to 1983, when Black artists worked together and individually to respond to their cultural and political climate.

**The Brooklyn Museum**  
200 Eastern Parkway, Brooklyn

**Audre Lorde on Screen** /16  
September 17–20

"I have learned that oppression and the intolerance of difference come in all shapes and sizes and colors and sexualities," said Audre Lorde, "and that among those of us who share the goals of liberation and a workable future for our children, there can be no hierarchies of oppression." The Anthology Film Archives brings together three documentaries celebrating the life and work of Lorde, honoring her influence as a poet and thinker.

**Anthology Film Archives**  
32 2nd Avenue,  
East Village, Manhattan

**Before Projection: Video Sculpture 1974–1995** /17  
September 17–December 17

Since the inception of video art, artists have worked with the television set's sculptural properties alongside moving images. As technology has advanced, so have these art pieces. *Before Projection* explores the history of video art and its development in sculpture in the late 20th century.

**The Sculpture Center**  
44–19 Purves Street,  
Long Island City, Queens

**Everything Is Connected: Art and Conspiracy** /18  
September 18, 2018–January 6, 2019

*Everything Is Connected: Art and Conspiracy* explores the "hidden operations of power" between governments and the people they represent. Some of the featured artists have uncovered government secrets solely through public record; others have made more fantastical works that reveal "uncomfortable truths" about society. The exhibition spans from 1969 to 2016.

**The Met Breuer**  
945 Madison Avenue,  
Upper East Side, Manhattan

**Kink Haus** /19  
September 20–October 6

Gunnar Montana Productions is creating an underground nightclub to "depict the raw, dark and sometimes outlandish sexual journey inside us all." In association with Howl! Arts, this performance examines human impulses that lead to both vulnerability and power.

**La MaMa**  
66 East 4th Street,  
East Village, Manhattan

**Printed Matter's New York Art Book Fair** /20  
Preview on Thursday, September 20, 6–9pm  
Open on Friday, September 21, 1–7pm; Saturday 22, 11am–9pm; Sunday 23, 11am–7pm

The New York Art Book Fair never fails to excite and entice thousands of book enthusiasts. This year, the fair is hosting 365 international exhibitors, including antiquarian booksellers and publishers of glossy art books. One of our favorite sections of the fair, however, is the zine tent.

**MoMA PS1**  
22–25 Jackson Avenue,  
Long Island City, Queens

**Armenia!** /21  
September 22, 2018–January 13, 2019

With works from major Armenian collections, this exhibition explores the cultural heritage and artistic achievements of the Armenian people over 14 centuries. The 140 works on display include reliquaries, manuscripts, textiles, furnishings, and printed books, dating from the fourth through 17th centuries.

**The Metropolitan Museum of Art**  
1000 5th Avenue,  
Upper East Side, Manhattan

**Jorge Palacios at the Noguchi Museum** /22  
September 26, 2018–January 20, 2019

Jorge Palacios's sculptures—often smooth, wooden, and abstract—are their most interesting when placed outside, where they are forced to interact with the elements. It is only fitting, then, that his work is being exhibited in the gardens and galleries of the Noguchi Museum, where the hope is to "bring renewed attention to Noguchi's frequent experiments with the physical sciences."

**Noguchi Museum**  
9-01 33rd Road,  
Long Island City, Queens



23/ Sarah Lucas, "Self Portrait with Fried Eggs" (1996) image courtesy the New Museum



**Sarah Lucas: Au Naturel** /23  
September 26, 2018–  
January 20, 2019

Sarah Lucas's satirical, audacious work turns traditional ideas about gender and sexuality on their head. The Young British Artist's upcoming show will feature early sculptures from the 1990s, photographic self-portraits, biomorphic sculptures, and new sculptural works.

**The New Museum**  
235 Bowery,  
Lower East Side, Manhattan

**Eugene Richards:  
The Run-On of Time** /24  
September 27, 2018–  
January 6, 2019

Eugene Richards's photographs chart the human experience, from birth, death, and family to the effects of poverty, prejudice, and mental and physical health. The exhibition is organized thematically, with works spanning Richards's 45-year career.

**International Center  
of Photography**  
250 Bowery,  
East Village, Manhattan



24/ Eugene Richards, "Walum, North Dakota" (2006), chromogenic print collection of Eugene Richards, © Eugene Richards



25/ Still from 3 Faces image courtesy Jafar Panahi Film Production and Kino Lorber

**Bushwick Open Studios**  
September 28–30

Get ready for another year of open studios, which doesn't get any less overwhelming with time. The largest open studios event in New York City gives you hundreds of artists to choose from, but not enough hours in the day. Look out for Hyperallergic's online "Concise Guide to Bushwick Open Studios" as the date approaches to plan your excursion.

Various locations  
Bushwick, Brooklyn

**New York Film Festival** /25  
September 28–October 14

The 56th Annual New York Film Festival will debut at the end of September, with 30 films announced for its main slate. Films span 22 different countries, some of which were honored at Cannes. The festival will kick off with Yorgos Lanthimos's *The Favourite* and Alfonso Cuarón's *ROMA*, and will close with Julian Schnabel's *At Eternity's Gate*.

**Film Society of Lincoln Center**  
70 Lincoln Center Plaza #4,  
Upper West Side, Manhattan

**ON OUR BACKS:  
The Revolutionary Art  
of Queer Sex Work**  
September 28, 2018–  
January 19, 2019

Queer sex culture has been inextricable from activism and art. This is the thesis of the Leslie-Lohman exhibition that presents sex work as a political act, sharing the many creative strategies that sex workers have used for community building.

**Leslie-Lohman Museum of  
Gay and Lesbian Art**  
26 Wooster Street,  
Soho, Manhattan

**Paula Wilson, Spread Wild:  
Pleasures of the Yucca**  
September 29–November 4

For one month, Smack Mellon will resemble the high desert plains of New Mexico, where the yucca plant flourishes. It is also the home of artist Paula Wilson, who will portray the pollination of yucca plants as an intimate love scene, while telling the story of black and brown environmentalists who have cared for the natural world.

**Smack Mellon**  
92 Plymouth Street,  
Dumbo, Brooklyn

# Opening in October



28/ Kriophorus, epithet of Zardulu the Mythmaker image courtesy the artist and TRANSFER



26/ Olaalekan Jeyifous, "Surface Armatures" (2014) image courtesy the Center for Architecture



27/ Sterling Ruby, "Brass Ketamine User" (2010), ceramic, 15 x 27 x 14 inches Photo by Robert Wedemeyer, image courtesy Sterling Ruby Studio



29/ Wasco artist, dress and belt with awl case, Oregon or Washington (c. 1870), dress: native-tanned leather, glass beads, shell, bone, elk teeth, and brass thimbles; belt: commercial leather, glass beads, and metal studs; awl case: native-tanned leather and glass beads, 52 x 46 inches © the Metropolitan Museum of Art, photo by Bruce Schwarz

**Art of Native America:  
The Charles and Valerie  
Diker Collection** /29  
October 4, 2018–  
October 6, 2019

For the first time, the Metropolitan Museum of Art is displaying indigenous art in its American wing. (In the past, Native American art was shown in the Art of Africa, Oceania, and the Americas galleries.) Last year, the collectors Charles and Valerie Diker donated 91 Native American artworks, adding significantly to the 20 objects they had already given. The objects, now finally on display, span 50 cultures across North America.

**The Metropolitan  
Museum of Art**  
1000 Fifth Avenue,  
Upper East Side, Manhattan

**Zardulu the Mythmaker:  
Triconis Aeternis** /28  
October 4–November 1

"To be aware of Zardulu is to be forever changed," warns the description of this exhibition. The mysterious artist—who has yet to disclose her actual name and identity—was behind the "pizza rat" video and other viral hoaxes. This is Zardulu's first solo exhibition and will feature her sketches, paintings, and encoded writings.

**Transfer Gallery**  
1030 Metropolitan Avenue,  
East Williamsburg, Brooklyn

**Art in Odd Places**  
October 4–27

As part of its annual festival along 14th Street in Manhattan, Art in Odd Places presents projects by women, female-identifying, and non-binary artists and feminist collectives. The festival will go on October 11–14, accompanied by an exhibition at Westbeth Gallery October 4–27.

**Westbeth Gallery**  
55 Bethune Street,  
Greenwich Village, Manhattan

**Sterling Ruby: Ceramics** /27  
October 3, 2018–  
March 17, 2019

This is the first museum exhibition to hone in on one remarkable aspect of Sterling Ruby's practice: ceramics. Ruby calls clay his "monumental material," which he molds with both his hands and machines. Highly textured and coated in colorful glosses, his pieces retain the traces of his fingers and recall childhood landscapes.

**Museum of Arts and Design**  
2 Columbus Circle,  
Upper West Side, Manhattan

**Close to the Edge: The Birth  
of Hip-Hop Architecture** /26  
October 1, 2018–  
January 12, 2019

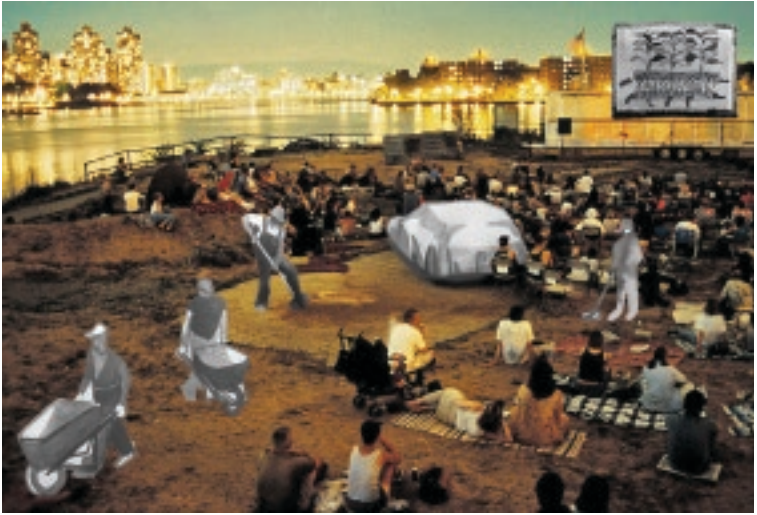
Over the years, architecture has created spaces and environments for hip-hop to flourish. Practicing architects, students, and academics illustrate this phenomenon in this exhibition, which traces hip-hop's roots to "the Black and Latino youth of New York's South Bronx neighborhoods in the early 1970s."

**Center for Architecture**  
536 LaGuardia Place, Greenwich  
Village, Manhattan

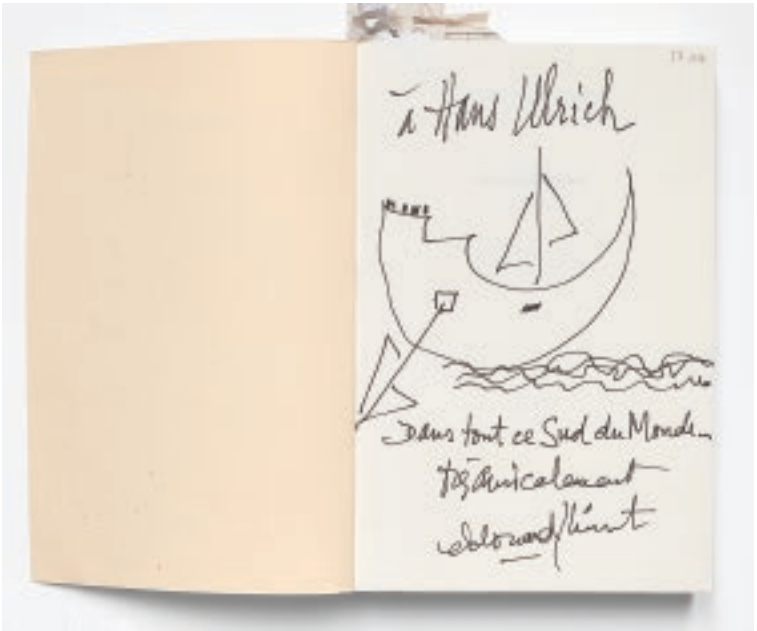




30/ Jacob Meydenbach, "Ortus Sanitatis" (Strasbourg, 1491) © British Library Board



33/ Joe Riley & Audrey Snyder, "Study for Into the Ground" image courtesy the artists and Socrates Sculpture Park



**Harry Potter:  
A History of Magic** /30  
October 5, 2018–  
January 27, 2019

The British Library and the New-York Historical Society have put together a display of rare books, manuscripts, and "magical objects" in this exhibition celebrating the 20th anniversary of the US publication of J.K. Rowling's *Harry Potter and the Sorcerer's Stone*. Also included is original material from J.K. Rowling's archives, drawings by Harry Potter illustrators Jim Kay and Mary GrandPré, and costumes and set models from the Broadway production of *Harry Potter and the Cursed Child*.

**New York Historical Society**  
170 Central Park West,  
Upper West Side, Manhattan

**Charles White:  
A Retrospective** /31  
October 7, 2018–  
January 13, 2019

Charles White created powerful images of Black Americans, which he once described as "images of dignity." "Art must be an integral part of the struggle," White said. "It can't simply mirror what's taking place...It must ally itself with the forces of liberation." *Charles White: A Retrospective* spans from the 1930s to the year of his death in 1979.

**Museum of Modern Art**  
11 West 53rd Street,  
Midtown, Manhattan



32/ Camel Collective, still from "La distancia entre Pontresina y Zermatt es la misma que la de Zermatt a Pontresina" (The Distance from Pontresina to Zermatt is the Same as from Zermatt to Pontresina) (2017), two-channel video image courtesy the artists



31/ Charles White, "Sound of Silence" (1978), printed by David Panosh, published by Hand Graphics, Ltd., color lithograph on paper, 25.13 x 35.31 inches © 1978 the Charles White Archives

34/ Édouard Glissant, "Poems completes" image courtesy the Americas Society

**Queens International 2018:  
Volumes** /32  
October 7, 2018–  
February 24, 2019

This biennial exhibition, now in its eighth iteration, shines the spotlight on contemporary art in the local Queens community. For the first time, the museum has partnered with the Queens Library, inspiring the biennial's thematic focus: how "we wander and chart our own paths" within the walls of museums and libraries.

**Queens Museum**  
New York City Building, Flushing  
Meadows-Corona Park, Queens

**The Socrates Annual** /33  
October 7, 2018–  
March 10, 2019

The Socrates Sculpture Park's annual exhibition features new commissions by 16 artists who received the Park's Emerging Artist Fellowship. The works, produced on-site in the outdoor studio, respond to the history, landscape, and community of the sculpture park. Projects range from a "decolonial greenhouse" to "a labyrinth of fences and gates."

**Socrates Sculpture Park**  
32-01 Vernon Boulevard,  
Long Island City, Queens

**Lydia Cabrera and  
Édouard Glissant:  
Trembling Thinking** /34  
October 9, 2018–  
January 12, 2019

New York City has recently seen major exhibitions devoted to Latin American art, but less so to the Caribbean. *Trembling Thinking* is therefore a welcome and illuminating show on the modern and contemporary art that has flourished along the archipelago. Curated by Hans Ulrich Obrist, Gabriela Rangel, and Asad Raza, the show will revolve around the influential ideas of Cuban anthropologist Lydia Cabrera and writer and philosopher Édouard Glissant, from Martinique.

**Americas Society**  
680 Park Avenue,  
Upper East Side, Manhattan

**Free Education! The Free  
University of New York,  
Alternative U., and Learning  
Liberation**  
October 11, 2018–  
January 27, 2019

"What is a university?" This is the central question of this fascinating exhibition that digs into the history of the Free University of New York (FUNY), an experiment in radical education from the 1960s. While contemplating current problems like student debt and unemployment, *Free Education!* gathers archival documents from FUNY and considers the leftist political movements that gave rise to it.

**Interference Archive**  
314 7th Street,  
Park Slope, Brooklyn

**Hilma af Klint:  
Paintings for the Future** /35  
October 12, 2018–  
February 3, 2019

Before Wassily Kandinsky, Kazimir Malevich, and Piet Mondrian, there was Hilma af Klint. In other words, before this pantheon of men claimed abstraction their own, af Klint was quietly making remarkable nonrepresentational paintings that she kept private. Wary of sharing her work with the world, she requested it not be shown until 20 years after her death in 1944. This is the first major solo exhibition devoted to the artist in the US.

**Solomon R. Guggenheim  
Museum**  
1071 5th Avenue,  
Upper East Side, Manhattan

**Castles in the Sky:  
Fantasy Architecture in  
Contemporary Art** /36  
October 13, 2018–  
January 26, 2019

This fall at Lehman Gallery, architecture becomes fantastical and unbildable. This show brings together the works of over two dozen contemporary artists who have created impractical designs that, in essence, are impossible to build. The exhibition draws inspiration from 18th-century Italian artist Giovanni Battista Piranesi, famous for his etchings of Rome and his fictitious "Prisons" prints.

**Lehman College Art Gallery**  
250 Bedford Park Boulevard  
West,  
Bronx, NY

**Radical Machines:  
Chinese in the  
Information Age** /37  
October 18, 2018–  
March 24, 2019

The Chinese typewriter, a machine with over 70,000 characters, has been a crucial piece of technology for Chinese culture. *Radical Machines: Chinese in the Information Age* focuses on the history and design of this typewriter as well as the art of Chinese characters.

**Museum of Chinese in  
America (MOCA)**  
215 Centre Street,  
Lower Manhattan

**Gowanus Open Studios**  
October 20–21

Wander the industrial and commercial buildings of Gowanus, where artists have been living and working for at least 25 years. While artists are increasingly being priced out of the area, this is still a neighborhood where you can find diverse, eclectic work.

Various locations  
Gowanus, Brooklyn

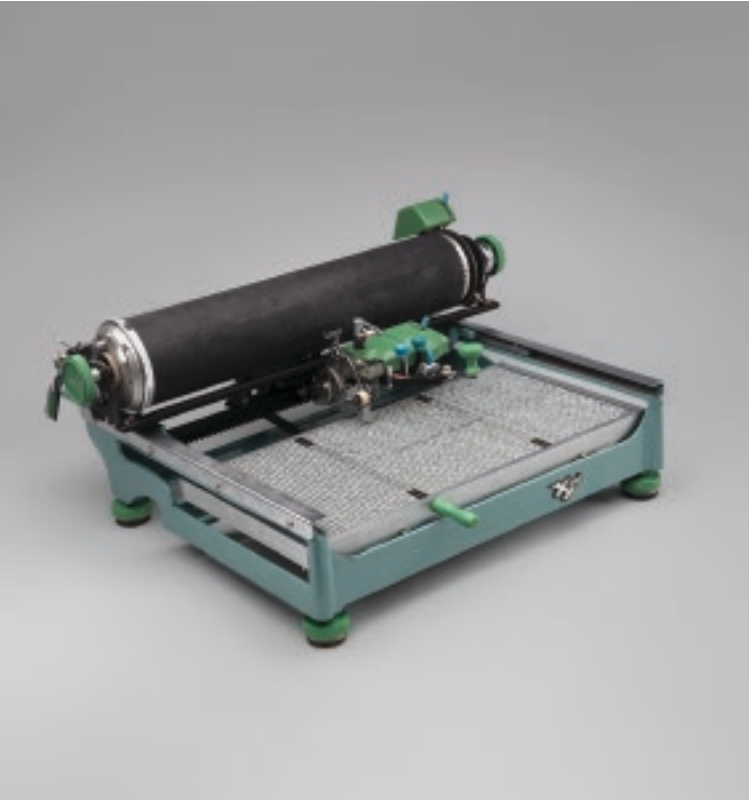
**Spine**  
October 20–December 2

This group show explores the book as an "optical, physical, emotional or cerebral" experience. The definition of "reading" is also flexible, as artists consider what it means to "read" an artwork versus a physical book. Compare various poetic interpretations by Cati Bestard, Lisa Blas, Sonia Louise Davis, Shoshana Dentz, Anne Eastman, Jenny Monick, and Anne Vieux.

**Ortega y Gasset Projects**  
363 3rd Avenue,  
Gowanus, Brooklyn



36/ Thomas Doyle, "Subsidence (Cobble Hill)" (2007), mixed media, 18 x 18 x 18 inches image courtesy the artist



37/ "Double Pigeon" Chinese typewriter, Shanghai calculator, and typewriter factory (1971) image courtesy the Museum of Chinese in America



35/ Hilma af Klint, "The Ten Largest, No. 7, Adulthood, Group IV" (1907), tempera on paper mounted on canvas, 315 x 235 cm photo by Albin Dahlström/Moderna Museet, image courtesy the Guggenheim



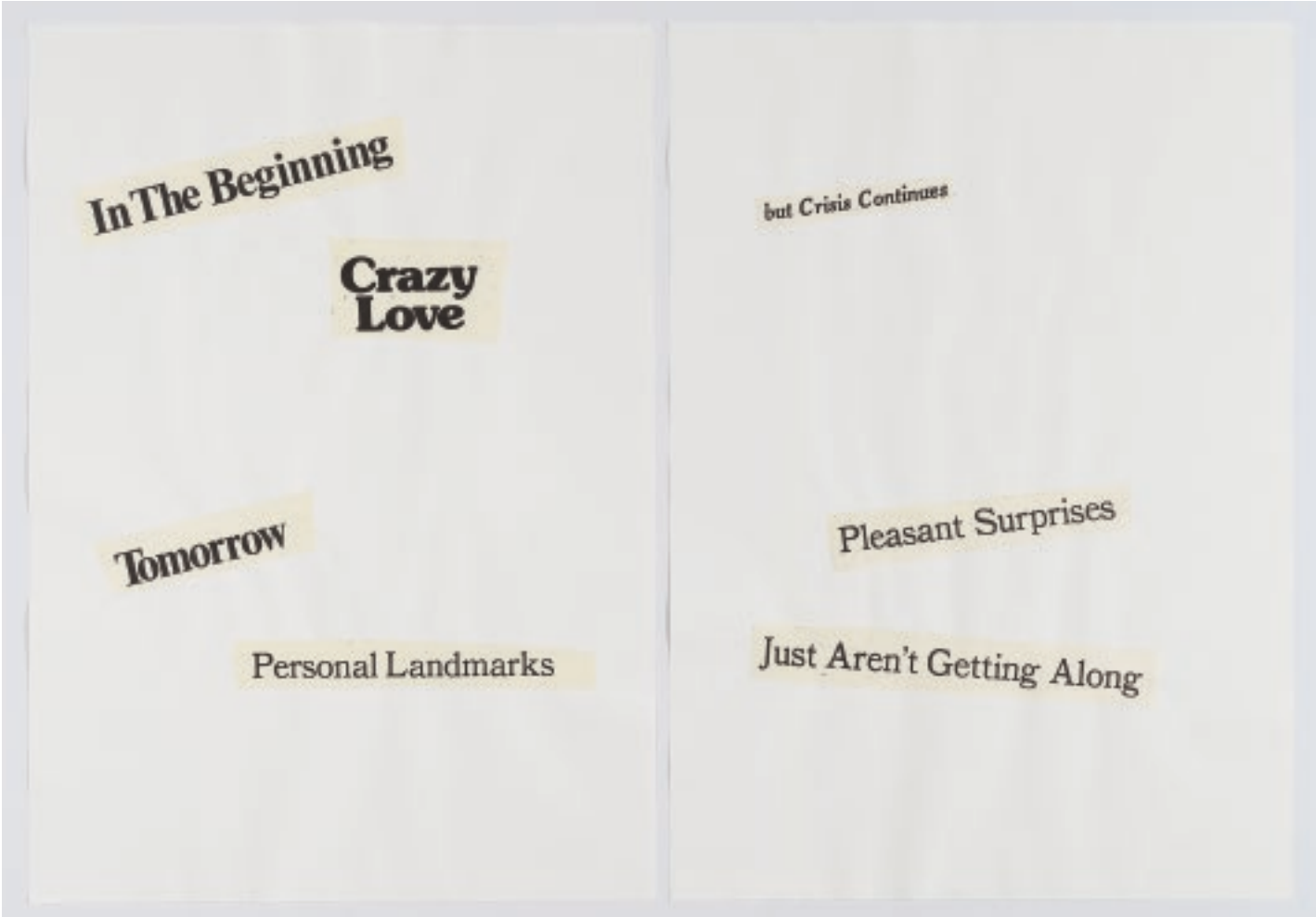
38/ Bruce Nauman, "Human Nature/Life Death/Knows Doesn't Know" (1983), neon tubing with clear glass tubing suspension frames, 107.5 x 107 x 5.75 inches  
© 2018 Bruce Nauman/Artists Rights Society (ARS), New York; photo © Museum Associates/LACMA



39/ Édouard Manet, "Baudelaire's Mistress" (Portrait of Jeanne Duval) (1862), oil on canvas, 35.44 x 44.5 inches photo by Csanád Szesztay, © the Museum of Fine Arts Budapest/Scala / Art Resource, New York



40/ Lorraine O'Grady, "Cutting Out CONYT 05" (1977/2017), letterpress printing on Japanese paper, cut-out, collage on laid paper, diptych, each 41.75 x 30 inches, overall 41.75 x 60 inches image courtesy Alexander Gray Associates, © Lorraine O'Grady/Artists Rights Society (ARS), New York



**Bruce Nauman:**  
**Disappearing Acts** /38  
October 21, 2018–  
February 25, 2019

“Nauman’s reputation continues to glide effortlessly over a storm of extreme opinions, both pro and con,” Hyperallergic contributor Peter Malone recently observed. While Bruce Nauman was celebrated for his edgy beginnings, his more recent work has been criticized for feeling repetitive. This chronological survey will give you the opportunity to judge for yourself.

**MoMA PS1**  
22-25 Jackson Ave,  
Long Island City, Queens

**Posing Modernity:**  
**The Black Model from Manet and Matisse to Today** /39  
October 24, 2018–  
February 10, 2019

The representation of Black figures has changed and developed since early modern art. This exhibition features works by artists who have “depicted black subjects in a manner counter to typical representations of the period.” The works focus on the Black female figure, beginning with Edouard Manet’s 1860s portrayals of Laure, the model who posed as the maid in “Olympia.” Other artists include Edgar Degas, Mickalene Thomas, Charles Alston, and Henri Matisse, among others.

**Miriam and Ira D. Wallach Art Gallery at Columbia University**  
615 West 129th Street,  
Harlem, Manhattan

**Lorraine O’Grady:**  
**Cutting Out CONYT** /40  
October 25–December 15

Before becoming a pioneering feminist artist, Lorraine O’Grady worked as an intelligence analyst for the United States government in the years leading up to the Cuban Missile Crisis. As part of the job, she read 10 newspapers a day and transcripts of Cuban radio stations. Language, she has said of this time, “collapsed.” She quit her job to become an artist, creating, in 1977, the series *Cutting Out The New York Times*: 26 poems made from cut-out newspaper. For *Cutting Out CONYT*, O’Grady has taken these poems and cut them even further, creating “counter-confessional” poetry and “haiku diptychs.”

**Alexander Gray Associates**  
510 West 26th Street,  
Chelsea, Manhattan

**Susan Philipsz:**  
**A Single Voice** /41  
October 25–December 15

The Berlin-based Scottish artist Susan Philipsz has created remarkable sound installations that are at turns suspenseful, soothing, and disorienting. Each of her installations is specific to the space she is working in, always attentive to its echoes and reverberations. In the past, she has sampled sounds from train stations and bridges, Irish folk tunes, ballads, and David Bowie songs.

**Tanya Bonakdar Gallery**  
521 West 21st Street,  
Chelsea, Manhattan



42/ Andy Warhol, "Shadows" (1978–79), detail view  
© the Andy Warhol Foundation for the Visual Arts, Inc./  
Artists Rights Society (ARS), New York, photo by Bill  
Jacobson Studio, New York, image courtesy Dia Art  
Foundation, New York

41/ Susan Philipsz, "A Single Voice" (2017), single-channel HD film and 12-channel sound installation, duration: 55 minutes, 51 seconds, looped, edition of three, installation view photo by John C. McKenzie; image courtesy the artist, Tanya Bonakdar Gallery, New York/Los Angeles, and Galerie Isabella Bortolozzi, Berlin



**Andy Warhol: Shadows** /42  
October 26–December 15

Andy Warhol’s *Shadows* is returning to New York, after 20 years, to the storefront space of Calvin Klein, Inc. A single painting in multiple parts, *Shadows* is one of Warhol’s most complex works that synthesizes film, painting, photography, and screenprinting.

**Dia Art Foundation**  
On view in a specially built gallery space at Calvin Klein Inc.’s headquarters at 205 West 39th Street, Midtown, Manhattan

**Zarina**  
October 27–December 22

Zarina’s work encompasses drawing, printmaking, and sculpture, often exploring the concept of home and her identity as an Indian-born American Muslim. Abstract and minimalist, her varied prints and sculptures draw inspiration from her travels, including Islamic art and architecture.

**Luhring Augustine**  
531 West 24th Street,  
Chelsea, Manhattan





43/ Catherine Opie, "Mural Study #2 (The Modernist)" (2016), pigment print, 20.75 x 16.75 inches © Catherine Opie, image courtesy Regen Projects, Los Angeles and Lehmann Maupin, New York, Hong Kong, and Seoul



45/ Betye Saar, "Liberation" (2011), mixed media on vintage washboard, collection of Sheila Silber image courtesy the artist and Roberts Projects, Los Angeles, CA; photo by Robert Wedemeyer



46/ Eddie Martinez, "Earth Colonic" (2018), oil and spray paint on canvas image courtesy the Bronx Museum



48/ Louise Nevelson, "Mrs. N's Palace" (1964–77), painted wood, mirror, 140 x 239 x 180 inches © 2018 Estate of Louise Nevelson / Artists Rights Society (ARS), New York; image courtesy the Metropolitan Museum of Art



47/ Betty Tompkins, "Apologia (Marie Cassatt #1)" (2018), acrylic on paper, 9 x 8.76 inches image courtesy P.P.O.W.

**Catherine Opie:**

**The Modernist** /43

November 1–January 12

Hyperallergic writer Lita Barrie described Catherine Opie's film *The Modernist* as "a kind of strange ode to the city of Los Angeles she loves so much." Opie, who is primarily known for her photographs documenting American identity, recently ventured into filmmaking for this project. We won't give away too much, but the film does take an eerie turn as the protagonist contemplates destroying some of Los Angeles's greatest monuments.

**Lehmann Maupin**

501 West 24th Street,  
Chelsea, Manhattan

**Martha Rosler:**

**Irrespective** /44

November 2, 2018–  
March 3, 2019

Do not miss this survey exhibition of the great American artist Martha Rosler, whose work always feels timely. Spanning from 1965 to the present, the exhibition will encompass the many mediums Rosler has worked in—photography, sculpture, installation, and video—and the many heavy, polemical topics she has tackled, including gender, inequality, consumerism, war, and gentrification.

**The Jewish Museum**

1109 5th Avenue,  
Upper East Side, Manhattan

**Betye Saar:**

**Keepin' it Clean** /45

November 2, 2018–  
May 27, 2019

Betye Saar has been making remarkable assemblages since the 1970s, cobbling together boxing gloves, altars, mirrors, and reappropriating derogatory imagery of African Americans. This exhibition will exclusively focus on Saar's inventive use of washboards, which she continues to employ to this day.

**New-York Historical Society**

170 Central Park West,  
Upper West Side, Manhattan

**Eddie Martinez:**

**White Outs** /46

November 14, 2018–  
February 17, 2019

The erasure of imagery can often yield ghostly results. For Eddie Martinez, the art of removing painted elements is part of the process of creating a picture. This exhibition will feature Martinez's whited-out works, a new element in his oeuvre.

**The Bronx Museum of the Arts**

1040 Grand Concourse,  
Concourse, Bronx

**Betty Tompkins:**

**Will She Ever Shut Up?** /47

November 15–December 22

"Bitch," "cunt," "weak," and "will she ever shut up?" are just some of the words people have used to describe women. Betty Tompkins has taken these words (which she gathered over the years, by sending out open calls) and painted them over art historical images. She will also exhibit a new series, *Apologia*, in which the recent apologies issued over sexual harassment cases appear in historical paintings made by or featuring women.

**P.P.O.W.**

535 West 22nd Street,  
Chelsea, Manhattan

**Epic Abstraction** /48

November 28–ongoing

This new permanent exhibition at the Metropolitan Museum will feature large-scale abstract painting, sculpture, and assemblage from the 1940s through the 21st century. Larger works by Jackson Pollock, for instance, will be placed alongside works by lesser-known artists, emphasizing the "long and rich legacy of Abstract Expressionism."

**The Met Breuer**

945 Madison Avenue,  
Upper East Side, Manhattan



# Opening in December

## The Head and the Load /49 December 4–15

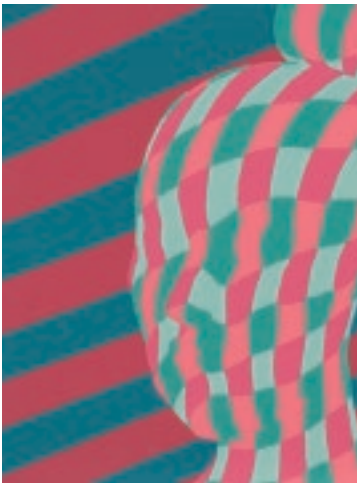
Described by the Park Avenue Armory as William Kentridge’s “grandest and most ambitious production to date,” *The Head and the Load* will gather singers, performers, and dancers in a dramatic procession. Kentridge has collaborated with Philip Miller, a prominent South African composer, to tell the little-known history of the nearly two million African porters and carriers who served the British, French, and Germans in World War I.

**Park Avenue Armory**  
643 Park Avenue,  
Upper East Side, Manhattan

## Marginal Editions/Ten Marginal Years /50 December 14–December 21

After 10 years of collaborations with 24 artists, the art publisher Marginal Editions is sharing the results. There will be letterpresses and screenprint editions of the artists’ works, including beautifully patterned pieces by Sascha Braunig and political posters by Sterling Ruby.

**Foxy Production**  
2 East Broadway #200,  
Chinatown, Manhattan



50/ Sascha Braunig, “Slats” (2012), silkscreen, 8.25 × 11.5 inches, edition of 20  
image courtesy the artist and Marginal Editions

49/ William Kentridge’s *The Head and the Load* photo by Stella Olivier

