Connecting to new readers VIA TIKTOK. BY LORA KELLEY ALIGHT A concert tradition in Vienna BY OLIVER RATHKOLB



Exploring Egypt on foot to better see some of its wonders. BY PATRICK SCOTT

NEWS | CRITICISM



SATURDAY, DECEMBER 31, 2022 CI





An Artist Who Prefers To Wear His Ideas The work of the costume

designer Machine Dazzle is blossoming all over town.

By JENNIFER SCHUESSLER ay JENNIFER SCHUESSLER It was movie night at the Museum of Arts and Design in Manhattan, and the costume designer Machine Dazzle was ready for his entrance.

designer Machine Dezzie was ready for his currance. The selection was the 1980 roller-disco forus of stame in a stabuy take on Oivis Nev-forus of stame in a stabuy take on Oivis Nev-forus of stame in a stabuy take on Oivis Nev-forus of the selection of the selection-type of the selection of the selection of the selection-type of the selection of the s

e Dezzle in his statio at the fitnearo of Arns and Design, where his first solo exhibition, "Qheer Maxivalism x Machine Dazzle," is on view until Reb. 19

JASON PARAGO | CRITIC'S NOTEBOOK

Cultural Heritage as a Battlefront



ery of the Carres in Svia hirsk, Ukraine, has endured numerous finanias muscks

Tallying the damage made to museums and cathedrals during the war in Ukraine.

WHEN HE FIRST SAW the ruised cathedral in 1918, the young writer Georges Bataille hardtyknew what he was tooking at. He had come home to Reims, whose cathedral had been the site of French coronations for a been the site of French corronations for a thousand years. As a boy he had stood in awe of the High Cothic cathedral, its rans-sive rose window, its imposing gallery of kings. Now Batnille was 21, discharged from a brief stint in the French Arory, and orying to recorgroze a cathedral whose root was gone and whose nave was choked with debris. ims Cathedral shood hard by the West Re

Reims Cathedra's stood hard by the West-ern Front, and anid the fabromless violence of World War I, beyond the trenches and away from the gas, the repeated shelling of the cathedral becare one of the elevantal symbols of its barbarity. French newspa-pers invoked Reims as proof of German in-humanity. German propaganda blamed



The Year in Late-Night TV Samantha Bee, above, and Trevor Noah are gone. What's next for the time slot on television? Page 4

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An Artist Who Prefers to Wear His Ideas

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and fifth floors, where "Queer Maximalism x Machine Dazzle," on view through Feb. 19, is currently offering perhaps the city's most glittery, tinselly, witty display of bling this holiday season.

glittery, tinselly, witry display of bling this boliday seaso. The show, Duzzle's first, solo exhibition, brings together more than 800 costumes and other artifacts, ranging from self-worn cre-ations from his beginnings in the '908 down town experimental drag scene to his ourra-goously extravagant costumes for Taylor Mac's epic "24-Decade History of Popular Music," which was a finalist for the 2017 Puti-tzer Prze. It's a summing up, but also a bit of a pivot for bac's epic "34-Decade History of Popular Music," which was a finalist for the 2017 Puti-zer Prze. It's a summing up, but also a bit of a pivot sead, he's been broadening his possibil-ties, "slowly moving uprown" – and not just because there's currently a 34-foc photo-proph of him in rainbow-spangled drag on he museum's faade, tooking up Central Park West (or as he put it, "shooting lasers" a the nearby Trump International Hotel & Town). This month, he designed and performed

Park West (or as he put it, "shooting users" at the nearly Trump International Hotek & Tower). This month, he designed and performed in "Bassine Fabulous," a fanchul staging of Bach's Codeberg Variations with the Grammy-winning Catalyst Quartet in Versailles-themetagaliery at the Metropolitan Museum of Art (where his character, among many other things, constructed an elaborate topiary garden from ingenious props pulde Timer's due to the state of the state

see shapes." Chatting in his studio on the top floor of the museum known as MAD, the evening before the "Bassline Fabulous" dress re-hearsal, Dazzle — dressed in paint-splat-tered jumpout and sneakers, his Medusa-like head of dark curis tucked into a knit hat — came off as both knowing exactly what he was doing but also a bit hard pressed to de-scribe his indeterminate position in the in-tergalactic space between the art, theater and drag worlds. "It's taken me years to describe what I

and drag worlds. "It's taken me years to describe what I am, what I've been my whole life," he said. "I'm an emotionally driven, instinct-based conceptual artis in the role of costume de-signer" — he paused ever so slightly — "most of the isume." If the exhibition floors are a dazzing pa-related avanization density of bether the product the of the exhibition floors are a dazzing pa-related avanization density of bether the product the product the density of bether the product.

rade of exquisitely detailed looks, the studio is unabashed chaos, crammed with bits and pieces of costumes from previous projects. On a dressmaker's dummy, there was his not quite finished Louis XIV-ish costume for On a dressmaker's dummy, there was his not quite finished Louis XIV-shi costume for "Bassime Fabulous," including a bondage-tinged cage of ruched elastic vorer a lace caf-tan that had been pulled through the holes. "You get these weird blob shapes, which are kind of oozing," he said. "You don't want to lose the body, but there can also be sculp-ture." Macrobuwas nach corset na pair of kind."

Theorem and the look, but there can also be sculp-time the start of the second second

What I do with a sewing machate is stratch type of the sewing machate is stratch type." — "Grijzed glue" — or maybe Kray Glue" — might be an alternate title for the exhibi-tion, which showcases the way his work bods not just wildy disparate elements but trash and glumour, metaphor and mate-nate, emotion and intellect. — If low wearing ideas," Duzzle said. "You an anke something that's really beautiful at gets boring after five minutes onstage. If way them to ask, "Why the hell is he war-ing an apple jee on his head?" — The show was assembled by Elissa Au-ther, the museum's chief currator. She had been photographs of Duzzle's costumes for 7.42-Decade History of Popular Music," A 24-Decade History of Popular Music, " A 24-Decade History of Popular Music," A 24-Decade History of Popular Music, " a donor insert at hat came out of Duzzle's could find If Ocstumes available," she said, Ins of material that came out of Duzzle's storik, the apartment, and friends, "beese storik, and one meant to challenge asse. — The net work, these kinds of maximal-story in our off, popular available and the story of mouter story in our work, these kinds of maximal-tions of material that came off maximal-tions of material that came off maximal-story in our work, these kinds of maximal-tions of material that came off material that a more off the theory off the strateget as the material that came off the strateget as the material the strateget as the st

"In the art world, these kinds of maximal-ist styles are viewed as stylicits embarras-ment, lacking in rigor or meaning," Auther said. "But Machane really, really brilliantly demonstrates it as an embodied aesthetic category. These surface effects are really political effects of resilience and survival." Dazzle, whose name is Matthew Flower, was born in 1972, and spent his early child-hood in Houston, where his thathew work as an engineer in the energy sector. He was always into crafting, and movies like "Grease" and "Xanadu." On his 10th birth-dwa, he was enchanted by a truto or "The Nu-

signer. (In his studio, he pointed out one of the first pieces he made in the early 2000s, for a friend: a choker made of a piece of windshield retrieved from a burned-out car on the Brooklyn waterfront.) At night, he was a regular at venues like Exit Art, a per-formance-oriented gallery, and small down-town queer clubs like the Cock, the Side and the Pyramid Club.

and things a little queer kid wasn't allowed to express, growing up in the time we did,"

to express, growing up in the time we did," Mac said Dazzie made what became nearly 100 costumes for "The Lily's Revenge," Mac's six-hour, 40-performer play staged in 2009 at HERE Arts Center in Manhattan. It's rep-resented at the museum by a single flower headdress. But MAD's entire fifth floor is advisant of Dazzle's dozen of costumes

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Clockwise from top: Taylor Mac in a Machine Dazzle Mac in a Machine Dazze cossume for "A 24-Decade History of Popular Music"; Dazzle with the Catalyst Quartet at a rehearsal for "Bassline Fabulous"; a view of "Queer Maximalism x Machine Dazzle" at the Museum of Arrs and Desien Museum of Arts and Design; another "24-Decade History" costume; Dazzle in his studio at the museum.

Queer Maximalism x Machine Dazzle Through Feb. 19 at the Museum of Arts and Design, 2 Columbus Circle, Manhattan, (212), 299-7777; madmuseum.org

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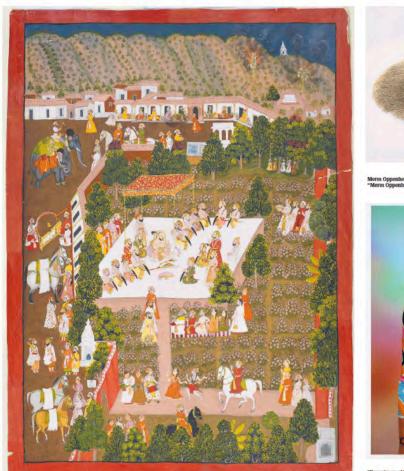




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THE NEW SEASON Art





Meret Oppenheim's Surrealist work "Object (Objet)" from 1936, now inc "Meret Oppenheim: My Exhibition" at the Museum of Modern Art



"Experimental Drag Look" from 2002 by Matthew Flower, who is also know Machine Dazzle, His work will be shown at the Museum of Arts and Design io known as

The Beaten Path Is Growing Wider By ROBERTA SMITH

There is no time like the present — ever. In terms of art, this moment has been distinguished by startling fluidity, rapid change and thrilling expansion both in terms of what constitutes art and who makes it. (Or who has made it, since art's past is expanding too.) The fall exhibitions that intrigue me most continue this expansion. The latest cracks in the barriers between art and craft include a show of 19th-century African American stoneware jars at and craft include a show of 19th-century Atrican American stoneware jars a the Metropolitan Museum of Art, and a survey of some of the most out-rageous costumes of this century at the Museum of Arts and Design, Over-due retrospectives will occur at the American Folk Art Museum and the Museum of Modern Art. And three museums have given midcareer artists the run of their galleries.

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ter Gates, who'll be at the New Muse View of "The Black Image Corporation" (2018), by Thes

A storage jar by Dave (who was later recorded as David Drake) from South Carolina in 1858.

Feb. 19). With 80 costumes on two floors, it pays tribute to the genus of Matthew Flower (b. 1972), better known as Machine Dazle, flis ensembles are models of excess that are hind a source of the second s

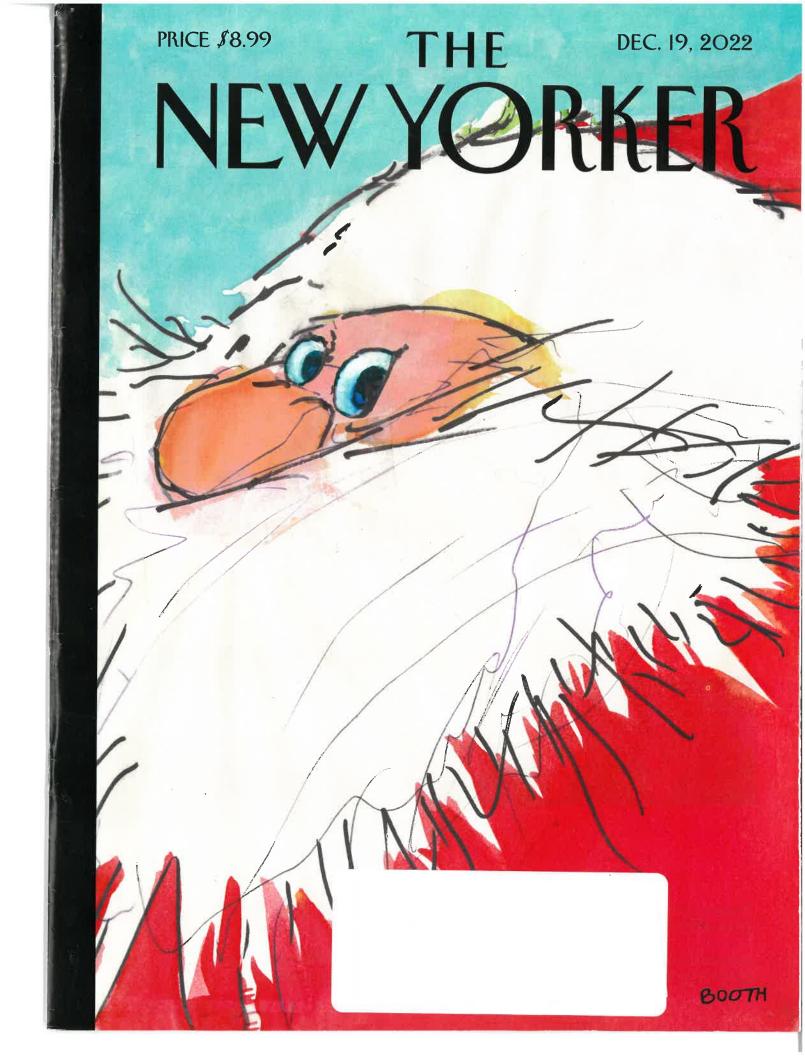
5) is the largest exhibition so far devoted to one of the most calented artists of the generation. Summons (h. 1974) has tackled the is-sue of Blackness both head on and in oh-ue of Blackness both head on and in oh-lique, lyrical ways. Her art ranges, with al-most unfailing success, from text-based paintings to figurative sculptures, staged photography, videos and video installations and interactive, socially oriented pieces. It ouches on cultural difference, the fusion of arral and visual experience and the sustain-ing effect of community and nature. This sprawling show will occupy much of the more And Simmons will distribute around 4,000 copies of book that figured in her own devel-opment, spawning the club of the shows to survey. "Theaster Gates: Young Lords

tle. Similarly, "Theaster Gates: Young Lords and Their Traces" will fill most of the New Museum with this artist's first institutional survey in New York and largest anywhere (Nov. 10-Feb. 5). Gates's activities cover a survey in New York and largest anywhere (Nov. 10-Feb. 5). Gates's activities cover a reproduct strange, encompassing painting, sculpture, ceramics, video and installation, propelled by his activities as an archivist, opticator, prevervations it shorts and a stran-til and the strange of the strange of the strange and corboards from the Park Avenue carmory. Thosh Forwards to "Abgail DeVille: Fronk Heavers" at the Brox Museum of the Strong Heavers' at the Brox Museum of the Strong Heaver at the Strong Heaver and Strong Heaver at the Strong Heaver and Strong Heaver at the Strong Heaver and Strong Heaver at the Strong Heaver at the Strong Visitors will be able to record the Visitor with Strong Heaver at the Strong Heaver and Heaver at the Strong Heaver at the

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pressreader

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Some might turn to the Hebrew calendar to learn when Hanukkah falls, but rock-and-roll types need only consult New York's concert schedule. Since 2001, the holiday's bounty has included—with few exceptions—an eight-night stand by **Yo La Tengo.** This year, it's at Bowery Ballroom, Dec. 18-25. Each Hanukkah show features an unannounced surprise opener and comedian—but the event's star is this blue-chip indie trio, currently gearing up for the release of its sixteenth LP, "This Stupid World."

PHOTOGRAPH BY DANIELLE LEVITT

As ever, it's advisable to check in advance to confirm engagements.

ART

"I'll Have What She's Having: The Jewish Deli"

This historical exhibition doesn't skimp on the Jewish delicatessen's role in American entertainment—its title borrows a punch line from the movie "When Harry Met Sally," delivered by a patron at Katz's Delicatessen, a witness to Meg Ryan's bravura fake orgasm. A quote from Harpo Marx, a fond mention of Lindy's cheesecake, is emblazoned on a wall above a vitrine lined with vintage menus from New York City's theatre district; the band Guns N' Roses is seen squeezing into a booth at Canter's, in L.A., in a photo from the eighties. But the heart of the story lies in two waves of immigration to the U.S. The arrival of some two million Jews, from Central and Eastern Europe, between 1880 and 1924, brought smoked fish, bagels, and babka. (Katz's, believed to be the oldest continuously operating deli in the country, was founded in 1888; its competitor, Russ & Daughters, opened in 1907, when Joel Russ was selling food from a barrel.) After the Second World War, Holocaust survivors found work at Jewish restaurants or opened their own. Both Rena Drexler, of Drexler's in North Hollywood, and Abe Lebewohl, the founder of the 2nd Avenue Deli, are highlighted as figures who were crucial, in the fifties, to establishing secular spaces for Jewish culture. Above all, the exhibition is brightly informative and often funny. Even a table of fake food, which features a sinister plastic noodle kugel, merits a laugh.—Johanna Fateman (New-York Historical Society; through April 2.)

"Queer Maximalism x Machine Dazzle"

In this spectacular solo début by Machine Dazzle (the pseudonym of the New York artist Matthew Flowers), the artist's kaleidoscopic, mood-elevating assemblages-originally created as costumes for performers in Dazzle's queer demimonde-are presented as sculptures in their own right, inviting viewers to absorb the transfixing, ultra-ornate details of the artist's punk-inflected, gender-expansive figurative works. Ingenious, deceptively makeshift-looking armatures and draped volumes support brightly colored nests of sparkling found objects and craft materials, reflecting a more-is-more aesthetic of joy and mordant wit. The fifth-floor gallery space is devoted to Dazzle's designs for Taylor Mac's radical interpretation of the American Songbookthe twenty-four-hour drag-theatre piece "A 24-Decade History of Popular Music," first performed in 2016. Standouts of the astounding, panoramic display include a hoopskirt (of sorts), constructed from faux barbed wire and plastic hot dogs, a mermaid throne made of balloons and tulle, and a headdress fashioned out of a Slinky. On the fourth floor, the dense confections and geometries continue, in vignettes featuring costumes from Dazzle's other theatrical and cinematic collaborations. One high point is an ebullient tribute to the legendary Dazzle Dancers, an anarchic, orgiastic troupe who emerged as a queer night-life institution in the nineteen-nineties—and who gave the artist his name.—J.F. (Museum of Arts and Design; through Feb. 19.)

Wolfgang Tillmans

MOMA's immense, flabbergastingly installed retrospective of the photographer Wolfgang Tillmans, titled "To See Without Fear," persuades me that the man is a genius. There's a downside to the concession—it dampens my quarrels of taste with certain items, among the show's predominantly brilliant several hundred, that I do not like. Geniuses alter the basic terms of their fields; criteria that once applied no longer compel. The ground zero at MOMA is "art photography," its former autonomy diluted in a tsunami of images, in wildly varying sizes, mediums, and formats, which are often mounted from floor to ceiling, and may less risk than exalt banality. Tillmans observes no

IN THE MUSEUMS

distinction, in the show's arrangement, between self-generated and commissioned works, original and appropriated images, framed fine prints and taped- or pinned-up photocopies, deliberate and accidental darkroom misadventures, and, in matters of content, the politically committed and the purely aesthetic. The fifty-four-year-old artist soared to fame, in the early nineties, for his ostensibly scattershot but, in truth, acutely selective documentation of soulful youths whom he encountered on night-life outings, in Berlin and London. His party scenes are like panes of glass dropped through the middle of symbioses: beholding them, you are at once viewer and viewed. This body of work put Tillmans on the art-world map, but he has somewhat downplayed it in his choices for the present show, perhaps from exasperation at being lazily identified with a fleeting Zeitgeist that determined only the opening gambit for a game that he has conducted in no end of other directions .- Peter Schjeldahl (Museum of Modern Art; through Jan. 1.)



"El pueblo salva el pueblo"—the people save the people—reads an inscription in the margins of the artist Lulu Varona's tenderly embroidered textile, from 2020, now on view in the Whitney's anguished, jubilant, galvanizing, and often beautiful exhibition "no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria" (through April 23). What becomes all too clear in the presence of the show's fifty works, made by twenty artists since 2017, is that the solidarity Varona invokes is both an expression of love and a response to state-sanctioned neglect. When a voice-over in Sofia Gallisá Muriente's darkly comic video "B-Roll," from 2017-a supercut of tourist-board promotions aimed at investors-says that "the government is bending over backwards to help," the intended recipients of that largesse are U.S. businesses, not Puerto Rico's dispossessed. (Several works directly address the swell of protests, in 2019, that led to Ricardo Rosselló's resignation as governor.) The show necessarily touches on painful subjects-a tabletop installation by Gabriella N. Báez, ongoing since 2018, is a moving tribute to her father, who took his own life-as the inspired curator Marcela Guerrero (with Angelica Arbelaez and Sofia Silva) honors the past to shine a light on the future.--Andrea K. Scott

ARMIG SANTOS, "PROCESIÓN EN VIEQUES III" (2022), COURTESY THE ARTIST / WHITNEY MUSEUM

EXHIBITIONS

A Treasure Hunt Shows around the U.S. include public

views of works from private collections.

This fall and winter, museums, galleries and auction houses around the country will offer the public a view of once privately held treasures, showcasing the diverse personal tastes of art world insiders, a billionaire and a Jamous Jim director. The season also offers an opportunity to view the work of beloved artists the Edward Hopper, Prank Bowling and Andy Warhol, as well as a chance to revisit the talent of those less famous during their lifetimes, like Oscar Howe and Matthew Wong LAUREN MESSMAN

NEW YORK

NEW YORK CITY

NEW YORK CITY "Etwawa hore-rest surv yoas". Edward Hopper spent nearly 60 years living in and documenting everyday livin in New York Cay as the urban landscape grew with the second second second second and changed. Paintings in this career-covering exhibition, like the voyeuristic "hight Windows (1028)," or paincramic cityscapes like "Apartment House, East River (circa 1930)," reflect a vision of the city that many will recognize.

of the city that many will recognize. Through March 5: Whitney Museum of American Art, whitney or an and a state of the angle and the angle of 93, June Leaf is still showcasing new work. This exhibi-tion features paintings, sculptures and mixed-media pieces that demonstrate her fascination with movement, human her fascination with movement. her fascination with movement, human figures and mechanical objects. "Scroll with Figures (Family on a Raft)" (2008), a hand-welded sculpture hold-ing a painted canvas, seems to change as viewers move around it. Nov. 4 to Dec. 23; Ortuzar Projects,

•DE KOONING: DECADES* The three paint-ings for sale in this specialized auction ngg for rain this specialized auction were made in different phases of Willern de Konning's carser, showing how his style ovelved. The earliest, "Montank II" (1699), blends abstraction and figuration, whereas "Untilded" (circa 1979) deploys broad brush strokes and a deep blue-green color palette that suggests an ocean land-scape. The most recent painting, "The Hat Upstains" (1867), in contrast, fea-tures vibrant bands of color arcing across a white canvas. On view in Los Angeles, Wednesday through Saturday, and in New York, Nov. 4-16. The auction will take place on Nov. 16 ott The auction will take place on Nov. 16 at Sotheby's, cothebus com



"Surfing on Acid" (2005) by Mary Heilmann in the show "13 Women" at the Orange County Museum of Art in Costa Mesa, Calif.

QUER MAXIMALISM X MACHINE DAZLE Matthew Flower, the artist known as Machine Dazzle, celebrates excess in his imaginative designs, most notably in the form of surreal costumes that com-bine burrieque elements — like sequins and feathers — with found objects, including chess pieces and chip bags. His creations aim to transform and liberate the body of the person wearing them. them Through Feb. 19; the Museum of Arts and Design, medanics and states

ALKA: LET BY THE Misseum of Arts and Design, manimum and active offering, fans of stop-motion animation films can immerse them-selves in the world of I AIKA, the studio behind movies such as "Coralme" and "Kubo and the Two Strings." Visitors can see pappets and sets from the films and try creating their own animated short, that they can als sters from the films and that they can share and post online. Through Aug. 27; Museum of the Moving Image, managements

Image, mechanismo to "resonary Trans R, all S CAL LECTON" Paul G. Allen, who died in 2018, was both a co-founder of Microsoft and a revid art collector, amassing works from masters like Gussav Klinn ("Birch Forest.), Claude Mones ("Waterioo Bridge, soleil volle") and Vincent van Gogh ("Verger avec cyptis"). Those works are annong the more than ISO from his estate being auctioned (and valued at more than SI billion), with the proceeds going to charity. Nov. 9 and 10; Christies, and the second

WEST COAST

LOS ANGELES

"UNA BARTH: PERPHERAL VISION" The Berlin-born artist Uta Barth explores perception in her photography, through intentionally blurry images or by cap-turing the effect of light traveling across a room at various points in the day. This show brings together that work with a new series titled "... from dawn to dusk," in which she plays with inverted colors and abstract forms.

*RAN DIDDN: WHAT SHE MEANS- The New Yorker contributor Hilton Als iooks at the ille and work of Gan Did-ion, who died in 2021. The show blends some of here personal effects: with the work of more than 50 artists, arranged chronologically and in connection with the places she called home. Photo-graphs by Diane Arbus, Garry Wino-graphs by Diane Arbus, Garry Wino-grand and Richard Avedon illustrate re New York years, while works by Noah Purifyz, Ed Ruscha and Betye Saar illuminate California's countercul-ture era. Through Jan. 22; Hammer Museum, Through Jan. 22; Hammer Museum,

COSTA MESA, CALIF. COSTM MESA, CALIF: - 33 WOMMET- This month, the Orange County Museum of Art opened is new, Morphonia Architects-designed build-ing and celebrated its 60th anniversary. This exhibition commemorates that milestone, paying homage to the 13 women who founded the institution (originally called the Balboa Pavilion Gallery) in 1962, featuring artwork from its collection by 13 female artists, including Barbara Kruger, Joan Brown and Mary Heilmann. Through Aug. 20: Orange County Ma-

Through Aug. 20; Orange County Mu-seum of Art, ocma.art

SAN FRANCISCO "JEFFREY AIBSON: THIS BURNING WORLD Jeffrey Gibson will christen the new ICA San Francisco with a site-specific

ICA San Francisco with a site-specific installation probing our fraught rela-tionship with nature itself; he even removes flooring from the gallery to expose the ground beneath. A video piece, described as "an apoingy to the land," is projected onto that room, and between the ada, upproted rure (from between the ada, upproted rure (from borizontally). Through March 26; Institute of Contem-porary Art San Francisco, inorf org

PORTLAND, ORE.

PORTLAND, ORE: "Advanta Modeshe tree Art of osca8 nower Oscar Howe was a Vanitonai Dakota arists who operated outside any neat categorical bot the art world tried to place him in. By making abstract images of Native life — like "Dance of the Heyoka" (1964), rendered in bold colors and fragmented shapes — he illuminated long-held traditions in a contemporary light. Saturday to May 14; Portland Art Mu seum, a

MID-ATLANTIC

PITTSBURCH

PITTSBURGH "ANDY WARNOTS SOCIAL NETWORK. NETEX-view, TELVISION AND PORTBATTS-The concept of this exhibition posits Andy Warhot as an early influencer. While he predated modern social media, he used his understanding of art, advertising, celebrity and personal branding to elevate interview magazine as a cultur-al force. The show presents the muse-um's 204 issues of Interview, from 1969 to 1987, alongside commissioned por-traits inta Warhol created for the publi-cation and episodes of his TV projects. *Horough Pels. Do the Andy worked* Through Feb. 20; the Andy Warhol Museum



cotors and abstract forms. "See You On the Other Side" (2019) by Matthew Wong, one of roughly 50 oursis on view in Nov.15 to Feb. 19; Getty Center, and the Wing of Appearances" at the Dallas Museum of Art.



"Albert de Belleroche" (ca. 1882) by John Singer Sargent, one of about 120 artworks in the exhibition "Sargent and Spain" at the National Gallery of Art in Washington, D.C.

WASHINGTON D.C. In Chicago through Thursday, in New York Nov. 17 to Dec. 23; Richard Gray Gallery, richarder and large and WASHINGTON, D.C. "Assert and serve" The artist John Singer Sargent is pertuapa best known for his portraits of high Parisian and American society. But throughout his careet, he gravitated to Spain, hared first by the paintings of Dego Velarquez, which he studied and recreated. His reflected in this exhibition of about 120 drawings, watercolors and oil paintings, TOLEDO, OHIO TOLLO, OFID "MATTERCE, PEROMONAL DEBRIS" M Wedel, a ceramist based in Albany, Ohio, buids culptures that often re-semble organic forms, some are reco nizable, ikke "Lemon Tree", whereas others are more abstract, ike the brighty colored "Fruit Landscape." These works will be among the near 150 on view. drawings, watercolors and oil paintings, many of which showcase Sargent's landscape work.

Through Jan. 2; National Gallery of Art,

BALTIMORE

"COMING ATTRACTIONS: THE JOHN WATERS COLLECTION" The director John Waters, i man known as "the Pope of Trash," has 15. 8 man known as "the Pope of I'rash," ha amassed an extensive art collection. This fall, around 90 pieces from that collection, the bulk of which will be donated to the Baltimore Museum of Art after his death, will be unveiled to the public, including paintings, sculpthe public, including paintings, sculp-tures, photographs and privats from artists including Dane Arbus, Cy Twombly and Andy Warhol. There's even a piace by Betsy the Champarzee, a finger-painting primate and former resident of the Baltimore? Ao (now The Maryland Zoo in Baltimore). Nov 20 to April 6, Baltimore Museum of Art, anthenese.

DENVER

"AMTS, SHMERS, LOVERS, AND FOOLS: 800 TARS OF TURNEN MASTEWORN'S This show, a collaboration with the Belgium-based Phoebus Foundation, offers a look at Medieval, Renaissance and Baroque paintings from the Southern Netherlands from the ISch through 7th centuries. The intricate at from that period ranged from divine religious scenes — such as Hars Menting's "The Nativity" — to playful depictions of the anmed, like the Hieronymus Bosch-inspired "Heil." SAINTS, SINNERS, LOVERS, AND FOOLS: 300

Nov. 5 to April 2; Toledo Museum of Art,

MINNEAPOLIS "AVLIC WAS BESTHERS" In 2009, after a decade of creating moving-image art, Paul Chan decided to take a break, returning to has artistic practice in 2012 with work created for the physical work, moving beyond the screen. The tide of this exhibition references that able, moving sculptures made of nylon. New 17 to hole is unblue Art Conter

Nov. 17 to July 16; Walker Art Center,

MOUNTAIN WEST

MINNEAPOLIS

Through Jan. 22; Denver Art Museum,

NEW ENGLAND

BOSTON

*FRANK BOWLING'S AMERICAS" This major survey of Frank Bowling's work focuses on the pivotal period the artist, who was born in what is now Guyana, spent in New York between 1966 and 1975, dur-New York Detween 1996 and 1975, dur-ing which he experimented with ab-stract painting. Geography plays a part in works like "Night Journey" (1969-70), which references Africa and South America; other paintings feature im-ages of his mother's store. Saturday to April 9; MFA Boston,

NORTH ADAMS, MASS.

NORTH A DAMS, MASS. *0 HULL BRAVE HILLS: The visual and performance artist EJ Hill has long been faccinated with roller coasters, both for their joyful aspect and the fact that people of color have historically, through segregation, been excluded from the fact. For bis first sold massum exhibition, Mr Hill has designed his over annusement park ride, working with an engineering firm to build a neabeling segregation. with an engineering itm to build a rideable installation that will run through Mass MoCA's cavernous Build ing 5, complemented by his sculptures ing 5, comple

Oct. 30 through 2023; Mass MoCA mocilorg

SOUTHEAST

ATLANTA

"MONIR FARMANFARMANN: A MIRROR GARDEN" Sculptures, drawings and col-lages by the Iranian artist Monir Far-

manfarmaian find beauty in geometry. A selection of her dazzling large-scale mirror sculptures, created using the Persian mosaic technique of aineh-kari, will be on display here, as will smaller will be on display here, as will shall pieces, like the intricately crafted "Heartache Boxes," which are three dimensional visual collages. Nov. 18 to April 9; High Museum of Art, high org

MIAMI

PRIAME "LEARNED CHIERE LIMINAL" Bather than take over one gallery space in this mo-sent, lis size specific picces by the Argentine artist Leandro Erich will appear all over the institution. His works often challenge perceptions of space, including the interactive "Swim-ming Pool" (1009), which gives the par-icipant the testing of looking or walking underwater.

Nov. 29 to Sept. 4; Pérez Art Museum Miami .

SARASOTA, FLA.

SAFASUUTA, F.A. * acoss and survestmentations and secur-runess recommense. Planned with some of the museum's existing sculptures, works by artists of the royal Indian courts — many on loan from a private collection — offer a loak at the rich characters from the country's art from the li6th through 19th comtures. The Hundig add-dess Kali makes an appearance in a number of works. number of works.

Nov. 12 to May 28; John and Mable Ring ling Museum of Art, ringling org

RALEIGH, N.C.

arly

RALEIGH, NC. "ETRATTALKING: INSCHEN, SHALL COL-LICTION OF CONTEMPORARY ART" The photography paintings and sculptures on view in this exhibition come from the pivate collection of Randy Shall and Hedy Fischer, partners and art col-lectors who recently gave the museum more than 100 contemporary works with a focus on Black and Latin American artists. The work on display includes a kevin Beasley culpture and large-scale assemblage by Aaron Forvier. Through Feb. 5; North Carolina Museum of Art.



THE ACCU The Goddess Kall in the Cremation Ground" (ca. 1850) is part of the exhibition "Gods and Lovers: Paintings and Sculptures From India" at the John and Mable Ringling Museum of Art in Sarasona, Fla.

NEW ORLEANS

1.0

NEW ORLEANS "THE PHOTOGRAPHS OF RALPH LNEDHE MEATTORNET Throughout the 1950s and '60s, Ralph Eugene Meatyard, an opti-cian-turned-photographer, captured a playfully haunting vision of the South in its black-and-white images. Mr. Meat-yard's use of multiple exposures, mo-tion-blar and ever props — like baby doils and masks — transformed his femuvices surroundings. Into a cothic Kentucky surroundings into a gothic wonderland. Through Jan. 15; Ogden Museum of Southern Art.

SOUTHWEST

DALLAS

DALLOS "MATTHEW WORM: THE BEALM OF APPEAR. ANGES-In 2017, the Dallas Mussum of Art purchased a piece by Matthew Wong, a rising, self-taught painter whose art-world ascent was cut short when he died two years later at age 35. That painting, "The West," which fea-tures a lone figure facing a dense ab-stract landscape, wil be among the roughly 50 works in this retrospective of the artist's brief career. Through Fe5. De 2001aS Museum of Art Through Feb. 19; Dallas Museum of Art,

HOUSTON

PILLED BO HOUSTION "eachers workings in the portain r uni-verse or menonous colomits." This show brings together 400 works of Indigenous Colombian art, co-organized by the Los Angeles Comity Museum of Art and the Museum of Banco de la República in Bogotá, Colombia, with the Museum of Fine Arts, Houston. It features gold artifacts, like figurines, pendants and masks, as well as ceramic vessels and traditional textiles. Nos 6 to Artific 5: Museum of Fine Arts. Press pressreader Nov. 6 to April 16; Museum of Fine Arts, a

604 2784604

CITIME BLACK GEOBALPHESP: In this gallery show, fifteen artists look at spaces that shape the Black cultural experience. The wide ranging works include the video piece. "Black & Black y Baahd Johnson, in which he places has family in domestic scenaes of affia-ence; a monochrome Soundwill from Nick Cave; and a site-specific installa-tion by the architect-turned-artiss Amanda Williams.

MIDWEST CHICAGO "CITING BLACK GEOGRAPHIES" In this



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THE YEAR IN PERFORMANCE



"Weird Al" Yankovic performing at Pechanga Casino, Temecula, CA, September 16, 2022. Photo: Daniel Knighton/Getty Images.

CAN AN ARTIST HIT THE JUGULAR while they're reaching for the wallet at the same time? Only if the wallet and the jugular are the same thing. In the cultural devolution of "audience" to "eyeballs," perhaps no genre has so loudly insisted on its robust resistance to power as comedy—and perhaps no genre's complicity has, since 2017, been made more transparent. (Let the rise of Joe Rogan be citation enough here.) To borrow a one-liner from Morgan Bassichis's brilliant solo performance *Questions to Ask Beforehand* (Bridget Donahue), "What stage of capitalism is it called when everyone's a comedian?" In a 1982 interview with the French filmmakers Danièle Huillet and Jean-Marie Straub—who might be most expediently contextualized here as *not comedians*—Straub notes:

During the whole Nazi time in Germany, they had a lot of satire. It is kind of important [that] when people are no longer able to rebel or to change what happens or, to use a bad word, influence politics or history, they begin to make satires.*

Cool kids always manage to end up in the pocket of authority—bad boys become good old boys, one way or another.

1

Although **"Weird Al" Yankovic**'s spoofs have been gracing the airwaves since the Ford administration, for the two hours of his sublime **"The Unfortunate Return of the Ridiculously Self-Indulgent III-Advised Vanity Tour,"** he sang not his beloved parodies but his originals—lesser-known genre send-ups that are sometimes surprisingly twisted and ferocious. (Imagine if Dennis Cooper had grown up taking accordion lessons and revering Dr. Demento.) Example: a James Taylor–esque ditty titled "Good Old Days," in which Yankovic sings as a psychopath nostalgic for his youth:

Do you remember sweet Michelle? She was my high school romance She was fun to talk to and nice to smell So I took her to the homecoming dance Then I tied her to a chair and I shaved off all her hair And I left her in the desert all alone Well, sometimes in my dreams I can still hear the screams Oh, I wonder if she ever made it home

While I was struggling to precisely articulate the cultural necessity of Yankovic's oddball genius, an artist friend happened to send me a quote from Mike Kelley that Dodie Bellamy borrowed for the epigraph to her 2015 book, *When the Sick Rule the World*: "What I dislike about a lot of contemporary artists," Kelley said, "is that they want to be hipsters. They're not willing to be the fools." Cool kids always manage to end up in the pocket of authority—bad boys become good old boys, one way or another. The uncool remain defiant.



Christopher Wheeldon, *MJ*, **2022**. Rehearsal view, Neil Simon Theatre, New York, January 25, 2022. Michael Jackson (Myles Frost). Photo: Matthew Murphy.

2

As the star of the unsettlingly glorious *MJ: The Musical* (Neil Simon Theatre), Myles Frost was not at all a parody but rather a study in *pure* imitation, an embodiment at once canny and uncanny of the King of Pop. Celebrity-on-celebrity biopics jam too much face into a face, so it makes sense that an unknown actor was needed to channel, and to diffuse, one of the world's most recognizable stars. A jukebox musical can't untangle Jackson's complexity—his extraordinary talent, his unrelenting work ethic, his serial sexual abuse of young boys—and Pulitzer Prize–winning playwright Lynn Nottage, who wrote the show's book, sets its story on the eve of the *Dangerous* tour, before the accusations were made public. *MJ* seeks absolution, mostly for itself, asking audiences to return to a time that precedes the need to forgive or forget. As per legendary producer Quincy Jones's command to Jackson to "serve the song," we might well hear Nottage's note to self—or the Jackson estate's note to her and to the show's choreographer, Christopher Wheeldon. Immersed in songs so extraordinary, I wanted a form that could rise to the occasion of telling the whole story.



View of "Attention Line," 2022, Artists Space, New York. Photo: Filip Wolak.

3

The riotous and reinvigorating exhibition **"Attention Line" (organized by Artists Space and Andrew Lampert)** celebrated a motley selection of performers, artists, filmmakers, and writers who have modeled modes of resistance—to power, to capital, to any and all systems that dull art into decoration for wealthy walls. There was no better balm than this show for that queasy feeling New York audiences have been whispering about for a few years now: that America's descent into fascism has largely gone unacknowledged (formally and otherwise) in culture; that in theaters and galleries and museums, work looks suspiciously business-as-usual. From Johanna Went's and Tom Murrin's "trash" theatrics to Circus Amok's spectacularly queer pageantry; from Vaginal Davis's outing of the erotics in American violence and the violence in American erotics to Ed Bereal's deployment of satire as a Trojan horse for information otherwise suppressed in the media, these histories offer much needed lessons in forward thinking.



Machine Dazzle self-portrait, The MAC, Belfast, 2016.

4

The great fashion editor Diana Vreeland once declared that "the eye has to travel," and the exhibition "Queer Maximalism x Machine Dazzle" (Museum of Arts and Design, through February 19) would have given hers a run for its money. Since the late '90s, the virtuoso artist-designer Matthew Flower (aka Machine Dazzle) has made his way as the great couturier for the downtown club and cabaret scenes, dressing the likes of performers Justin Vivian Bond and Taylor Mac. Flower transforms the stuff of the world—bullets, cellophane, Ping-Pong balls, cassette tapes, potato-chip bags, pages from gay porn mags—into sumptuous, sculptural, logic-defying garments that look like they could have been made by Charles James if he'd costumed the Cockettes. The show gives the richness of Flower's imagination, and his seemingly endless powers of invention, center stage at last. His greatest model is himself, for in his creations, artist and artwork become one.



Rosalía with performers and audience members, Radio City Music Hall, New York, September 19 and 20, 2022. Photo: Sasha Frere-Jones.

5

Rosalía's *Motomami* tour (Radio City Music Hall) made a spectacle not only of the mesmerizing singer-songwriter, but of her devoted fans. The video screens behind her onstage were vertically oriented for maximum iPhone-friendliness and periodically projected footage broadcast from cameras brandished by her dancers. The woman sitting in front of me spent most of the show with her phone camera turned on herself, watching herself lip-sync to the songs (nearly flawlessly, it must be said). I admit that I had been momentarily mesmerized by her performance—hovering as it was somewhere between the present tense and fantasy time—when I looked up and saw onstage a group of friends who had been sitting two rows ahead of me now dancing and singing behind Rosalía herself. I'd been so distracted by the show, and by the videos of the show, that I hadn't noticed the four of them had gone. Who was having the most fun? They all beamed, beatific from the

attention they'd claimed for themselves, but only those who'd been onstage received wild applause as they strutted back down the aisle to their seats after the number was over.

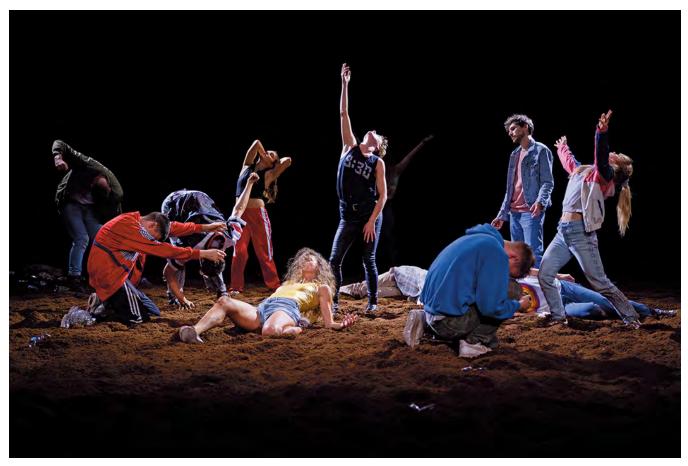


Kate Valk, Get Your Ass in the Water and Swim Like Me, 2022. Rehearsal view, the Performing Garage, New York, September 15, 2022. Eric Berryman. Photo: Marika Kent.

6

In oral traditions, a storyteller is given license to put something of themselves into the tale that's passing through them. **Get Your Ass in the Water and Swim Like Me (Performing Garage)** is performer Eric Berryman's interpretation of select toasts recorded for an album of the same title, released by Rounder Records in 1976. Toasts are lyrical narrative poems that Black American men—historically those of the working class—learned from, and performed for, one another. As the evening's magnetic emcee, Berryman recited a few, sometimes ventriloquizing his own voice, mouthing into a microphone while his prerecorded self sneaked through the speakers and perforated the present tense. Toasts

often spun bawdy, insurgent yarns about tricksters, pimps, and criminals, all having the last laugh. One of the best-known toasts, "Titanic," tells the story of Shine, a fictional Black man who served on the doomed passenger liner. As he swims to safety, rich white people beg him to save them: "Shine, Shine, you save poor me, / I make you as rich as a shine can be" (to quote a version from the book of toasts that shares the same title as the LP) The show's title is Shine's response—sensible advice to anyone on a sinking ship.



Gisèle Vienne, *Crowd*, **2022**. Performance view, Brooklyn Academy of Music, New York, October 13, 2022. Photo: Maria Baranova.

7

Gisèle Vienne's exquisite, spectral *Crowd* (Brooklyn Academy of Music in association with French Institute Alliance Française's Crossing the Line Festival) seemed to thicken the theater's air, her fifteen dancers moving in slow motion, either caught in a delirium or suspended in those moments just before a near-fatal accident when time winds down and the details of the world become unnervingly vivid. With house and techno music thumping overhead and thick brown dirt underfoot, Vienne's characters gather for an outdoor rave, losing themselves in the music—almost. Darkness looms, blood runs. Some of them fight, others flirt. All are speechless, immersed in their own murky stories. Although the piece debuted in 2017, here in 2022 it felt like watching the living rise again.

Gisèle Vienne's *Crowd* seemed to thicken the theater's air, the dancers either caught in a delirium or suspended in those moments just before a near-fatal accident when time winds down and the details of the world become unnervingly vivid.



Ken Rus Schmoll, *Four Saints in Three Acts*, **2022**. Performance view, Lucille Lortel Theatre, New York, September 16, 2022. David Greenspan. Photo: Steven Pisano.

8

David Greenspan's solo performance of Gertrude Stein's Four Saints in Three Acts

(Doxsee at Target Margin Theater) made music out of the author's libretto with no instrument but himself. A master craftsman, Greenspan luxuriated in Stein's voluminous language, hitting each of her syllables with lightning precision, giving voice to all the saints (there are sixty-six of them) and all the Steins, too. He became by turns Stein of the *Krazy* Kat comics, who impishly delights in the nerdiest wordplay ("parti-color," "reading read read readily"), and Stein the Insufferable, who repeats and repeats and repeats herself as though we haven't heard her already. He was Stein of the Eternal Swoon, ever singing her love for Alice B. Toklas in some covert register or other ("Saint Therese," the name most often spoken in the text, was one of Stein's pet names for Toklas), and he was Stonewalling Modernist Stein, the sheer textual mass of whom rebuffs those seeking absolution in "plot," "character," and "meaning." (As Roland Barthes pointed out long ago, meaning makes a thing less dangerous to its beholders.) She remains our great writer of theatrical time, her feral rhythms demanding no clock save that of the performer's mouth, so when Greenspan decided Stein's time was up, he shut his, and she and her canon disappeared into the ether while the rest of us, left behind here in the twenty-first century, mindlessly checked our phones for missed messages.



Mette Edvardsen, No Title, 2014. Performance view, Amant, New York, April 20, 2022. Mette Edvardsen. Photo: Whitney Browne.

9

Part of the delight of a vanishing act is that it reverses a basic theatrical promise: that something of this world will materialize before the audience. **Mette Edvardsen's** *No Title* **(Compendio Series at Amant)** was a *now you see it, now you don't* that conjured thought-images of people and places and things—and then just as deftly took it all away. Alone on a stage that was bare except for a pair of old sneakers, Edvardsen, eyes closed, quietly began a strange soliloquy—"The beginning—is gone / the space is empty—and gone / the prompter has turned off his reading lamp—and gone"—as though she were walking us through a memory palace she'd drawn, in the spirit of Borges's cartographer, atop the very theater in which we sat. Starting at its own ending, the piece unfolded and swallowed itself simultaneously. *Gone* was the simple magic word that made past tense out of the space's present nothingness and finally—a slender ray of hope?—out of nothingness itself.



2022. Performance view, New York Live Arts, Yvonne Rainer, Hellzapoppin': What about the bees?, :/laria Baranova.October 5, 2022. Photo: N

10

And then **Yvonne Rainer** announced that *Hellzapoppin': What about the bees?* (New York Live Arts, copresented with Performa) would be her last dance. She has never been a mincer—not on her feet, and not of words—so where others expressed their doubts that this was true, I believed her, or believed at the very least that "last dance" was the driving spirit of the piece. She began the evening by screening her dynamic 2002 video *After Many a Summer Dies the Swan: Hybrid*, which collages footage of Mikhail Baryshnikov and other members of his White Oak Dance Project rehearsing and performing a dance by Rainer together with sentences stripped from texts by Adolf Loos, Ludwig Wittgenstein, and others. After a brief intermission began *Hellzapoppin'*, made in part of moves that preceded Rainer: the Lindy Hop from the titular 1941 film; the antics of Laurel and Hardy and and of the boys in Jean Vigo's *Zero for Conduct* (1933); and the dances of Jerome

Robbins and Michel Fokine. Throughout, performer David Thomson spoke in voice-over as Rainer's alter ego Apollo Musagetes on the subject of racism in America, quoting James Baldwin, Terrance Hayes, Tracy Morgan, and others. Rainer outed herself decades ago as a "permanent recovering racist," which is a very white-person thing to do. And yet racism is most often spoken about by white people as though it were something outside ourselves, most of us preferring to work from the assumption that we ourselves are not racist, rather than from the knowledge that we are. Knowing this much: Were we watching homage or appropriation? Is quotation proof of wisdom or merely of erudition? What is in fact produced when people become sites, channels, or mere receptacles for the ideas of others? Presenting bodies and politics, minds and mouths in various temporalities and distances from one another, Rainer, whose raucous 1964 *No Manifesto* declared

No to the heroic. No to the anti-heroic

and

No to moving or being moved,

ended these unresolved dance-thoughts—punctuated her life's work—with a line borrowed from James Joyce's *Ulysses*:

and yes I said yes I will Yes.

And yes, I was moved, and said yes to being moved, just as I had said yes to being in the audience for so many years for this artist who, finally, offered so much to say both no and yes to.

* Wedge: An Aesthetic Inquiry, Summer 1982, 26.

Jennifer Krasinski is a writer, a critic, and the digital editorial director of Artforum.

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THE NEW YORK TIMES, SUNDAY, SEPTEMBER 18, 2022

THE MOST DRESSED



Art, Fashion And a Bunch Of Parties

BY DENNY LEE What happens when New York Fashion Week collides with the Armory Show and the fall art season? Lots of

with the Armory Show and the tail art season? Lots of parties, of course. Three big museum openings took place on Sept. 8, in-cluding the Wolfgang Tillmans retrospective at the Mu-seum of Modern Art. Nearby, the Museum of Arts and Design celebrated the costume designer Machine Dazzle; the bohemian crowd took the exhibits queer maximalism theme to new heights. And David LaChapelle celebrated his first major solo exhibition in North America at Fo-torrafiska.

nis inst major sole exhibition in invorti America at ro-tografiska. On Monday, LaQuan Smith held an after-party at the Blond. It was a more intimate affair than his previous blowouts, with Madonna, Lourdes Leon and Diplo show-ing their support.

'I wanted to dress for the occasion, but also not overdress.' WOLFGANG TILLMANS







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'It's a jacket that was designed for me by artist Scooter LaForge. I felt it was in the Machine Dazzle spirit.'





Susanne Bartsch in front of David LaChapelle's "My Own Marilyn" (2002, New York)



'I dressed for David. I felt it was very LaChapelle colorful, stylish, wacky, fun and individualistic.' SUSANNE BARTSCH



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THE NEW SEASON

ATT DU AN **Art Listings**

After two and a half tumultuous years, the art world is finally catching its breath. There are plenty of exciting objects on the move this season — Aboriginal bark paintings, pre-Revolu-tionary French fashion magazines, must-see exhibits of African sculpture and Korean modern-ism. There's some shirty new real estate, too, including an updated campus for the Orange Country Museum of Art and the brand-new Rubell Museum in Washington. But the overall mood this fall tends toward surveys of well-established artists, like Alex Katz at the Guggenheim; reliable 19th- or 20th-century blockbusters, like van Gogh in Detroit or Matisse in Phila-delphia; and bequests, like a major promised gift from John Waters to the Baltimore Museum of Art, where, at the boundary-pushing filmmaker's insistence, you can now visit the all-gender "John Waters Restrooms," What follows is a list of highlights, WILL HEINRICH

on the Korean Peninsula between 1897 and 1965.

Sept. 11-Feb. 19; Los Angeles County Museum of Art

Sept. 12-Jan. 1; Museum of Modern Art

SIREN (SOME POETICS) A group show of filmmakers, poets and others working at the boundarie between language and visual ari at a new residency center and exhibition space in East

Williamsburg, Brooklyn. Sept. 15-March 5; Amant

s "an aesthetic of

SEPTEMBER

DRUM LISTENS TO HEART A three-part show on rhythm, pulse and power, with work by Milford Graves, Guadalupe Maravilla, Lucy Raven and many others. Through March 4; California College of the Arts, Wattis Insti-tute, San Francisco

REALLY FREE: THE BADICALART OF NELLIE MAE ROWE The High Muse um's major show of work by this self-taught artist, from vibrant drawings to chewing-gum sculp-tures, arrives in New York. Through Jan. 1; Brooklyn Museum

MADAYIN: IONIT DECADES OF AB-ORIGINAL AUSTRALIAN BARK PAIN ING FROM YIBRKALA This uncon mon exhibition of intricate sa-cred clan patterns painted on eucalyptus bark was organize by the Kluge-Ruhe Aboriginal Art Collection in collaboration with Yolngu artists. vec. 4 ; Hood Museu t College Through L

REVOLUTION À LA MODE: FASHION AND MUSIC IN REVOLUTIONARY FRANCE The first modern fashion magazines, by some reckonings, were issued in France in the years before the Revolution — and a surprising number of them ended up at the Minneapolis Institute of Art. Through March 5; Minneapolis Institute of Art

OBJECTS OF DESIRE: PH objects or desire, photooranty Anto the LANGUAGE or ADVERTISING From Barbara Kruger to Lucas Blalock, artists and photogra-phers have grappled with the language of advertising — appro-priating it, subverting it, influ-encing it and learning from it. Through Due 15-1 or angeler Through Dec. 18; Los Angeles County Museum of Art

AUBREY BEARDSLEY, 150 YEARS YOUNG Celebrating the louche Victorian illustrator, killed by tuberculosis in his mid-20s, on his sesquicentennial. Through Nov. 12; the Grolier Club

ROBERT RAUSCHEMBERG Painting and sculpture by a midcentury icon joins shows by two younger artists at Greenpoint, Brooklyn's newest private museum, the Faurschou Foundation. Through Jan. 29

CHARLES ATLAS: THE MATHEMATICS OF CONSCIOUSNESS The master of the medium installs a new 100-foot-wide video.

Through Nov. 20; Pioneer Works, Brooklyn

BANNBOYE: A MASTER SCULPTOR OF THE YORUBA TRADITION LOADS from institutions around the world, including the National Museum in Lagos, highlight the work of the Nigerian sculptor Moshood Olusomo Bamigboye, best known for the spectacular wooden masks he made in the 1920s and '30s.

Through Jan. 8; Yale University Art Gallery, New Haven, Conn.

HEAR ME NOW THE BLACK POTTERS OF OLD EDGETHELD, SOUTH CAROLINA A hauntingly bizarre "face ves-sel" by an unknown maker joins works by the enslaved potter and poet David Drake and others in an exhibition focused on a pre-Civil War center of stoneware production. Through Feb. 5; Metropolitan eum of Art

QUEER MAXIMALISM X MACHINE DAZZLE Stagecraft, installation and more than two dozen explo-sively colorful drag costumes from the artist Matthew Flower, who works under the name Machine Dazzle Through Feb. 19; Museum of Arts and Desian sigr

IMPRESSIONISM TO MODERNISM THE KEITHLEY COLLECTION MORE than 100 works of art, includi five Bonnards, four Vuillards tive Bonnards, four Valuards a a brace of Braques — not to mention, you know, the odd Matisse or Picasso — make up the significant recent bequest that provides the occasion for this show. that pathis sh

Sept. 11-Jan. 8; Cleveland Museum of Art

THE SPACE BETWEEN: THE MODERN IN KOREAN ART Å not-to-be-missed survey of elegant, austere and insuperably distinctive art made

Sept. 22-April 17 ; MoMA PSI FORTUNE AND FOLLY IN 1720 How did artists depict the first inter-national stock market crash —

WOLFGANG THLIMANS: TO LOOK WITHOUT FEAR This protean Ger-man photographer and multi-media artist, known for tender portraits, Xerox art and a frank approach to sexuality, gets a full-tilt retrospective. 300 years ago? Sept. 23-Jan. 8; New York Public Library

MORRIS I e first-ever full-career retro-active for a Brooklyn slipper manufacturer who took up paint ing in 1937, at 65, and had a one-man show at MoMA in 1943. Sept. 23-Jan. 29; American Folk Art Museum

RIVER OF FORMS: GIUSEPPE PENORE'S DRAWINGS Including a 98-foot-long rubbing of an acacia tree, this show is centered on Penone's recent gift to the mu-seum of more than 300 drawing) icia Sept. 24-Feb. 26; Philadelphia Museum of Art

THE FACADE COMMISSION: HEW LOCKE, GILT THE British sculptor and assemblage artist Hew Locke, who, in the words of the THE SETH CARNEGIE INTERNATIONAL

IS IT MORNING FOR YOU YET? Com-bining historical work with new



An untitled work from 1980 by Nellie Mae Rowe (1900-82), who is the focus of a Brooklyn Museum show

excess and theatricality to decon struct iconographies of power," remixes the Met's facade. Sept. 15-May 22; Metropolitan Museum of Art

CALLED TO THE CAMERA: BLACK Subjects in these African American Studio Photographics can studio photographs from the 19th century forward include a groom in tails, a classroom of ins and an older couple on a red velvet couch.

Sept. 16-Jan. 8; New Orleans Museum of Art BRIDGET RILEY DRAWINGS: FROM THE ARTIST'S STUDIO Black squares, yellow swooshes and other delectably colored geome-tries from the British artist.

Sept. 17-Jan. 16; Art Institute of Chicago

MURILLO: FROM HEAVEN TO EARTH The largest American gathering of genre paintings by the I7 th-century Spaniard Bartolomé Esteban Murillo in 20 years. Sept. 18-Jan. 29; Kimbell Art Museum Fort Worth m, Fort Worth

RITUAL AND MEMORY: THE ANCIENT BALKANS AND BEYOND Unfamiliar mother goddesses and amber jewelry from what we now call southeastern Europe, featuring loans from 11 countries. Sept. 21-Feb. 19; Institute for the Study of the Ancient World

Recent discoveries open a win-dow into two ancient kingdoms that preceded the unification of China. Sept. 22-Feb. 6; Asian Art Museum, San Francisco

RIMANA MANNA This Jerusalem-

JUMANA MANNA This Jerusalem-born artist's first big U.S. mu-seum show will include "For-agers," a feature-length video about Palestinians skirting Is-raeli laws to collect a native wild vegetable, and elegant but dis-creetly comic assemblage sculp-tures.

commissions, this latest edition of North America's longest-running international exhibition considers what "international" actually means. Sept. 24-April 2; Carnegie Museum of Art and various locations, Pittsburgh

ARTS OF SOUTH ASIA AND ARTS OF THE ISLAMIC WORLD Two of the museum's best-stocked galleries reopen after a long renovation. Look for the Rajput miniature paintings and Qajar paintings from Iran.

Opening Sept. 30; Brooklyn

THE PRACTICE OF RELATIVITY "Div-otal projects" from the careers of a dozen female Magnum mem-bers, from Susan Meiselas to Sabiha Çimen, on the occasion of the influential photo agency's 75th aniyersary. 75th anniversary.

Sept. 30-Jan. 9; International Center of Photography ography

ASHLEY BRYAN & LANGSTON HUGHES: SAIL AWAY Original paper-cut collages, in adorable yellows, pinks and greens, fron Bryan's 2015 illustrated chil-Iren's edition of poems by

18 5

ON VIA SECRETAR ENERS & CD. NEW YORK AND DAVID BOX Deana Lawson's "Coulson Family" (2008). Lawson, who focuses on Black life, is getting her first full survey, at the High Museum of Art in Atlanta.



Moshood Olusomo Barnigboye's work will be at the Yale University Art Galler

lesi) who designed ornaments for some of the most fabulous homes in London. Oct. 1-Jan. 21: Cooper Hewitt. Smithsonian Design Museu

SARGENT AND SPAIN Travel all ov Iberia, and to the isl nd of Ma jorca, with more than 100 por-traits, landscapes and even pho tographs by (and of) John Sing Sargent. nge

Oct. 2-Jan. 2; National Gallery of Art, Washington VAN GOGH IN A MERICA A titanic

VAN GOOH IN A MERICA A titanic assembly of more than 70 paint-ings and drawings examines van Gogh's reception in the United States — beginning with the Detroil Institute's own acquisi-tion of his 1887 "Self-Portrait," the first by a public American museum

Oct. 2-Jan. 22; Detroit Institute of Arts

970 B PICASSO CUT RAPERS PICaSSO Statted making collages and cut-paper constructions in child-hood, but rarely exhibited them; a piethora of fascinating exam-ples are joined here by a few sheet-metal sculptures. Oct. 2-Dec. 31; Hammer Museum, Los Angeles os Angeles



Wendy Red Star is part of a show of contemporary Indigenous photography.

NO MUNA RI- THE CHILD WITHIN BRUND MUNA BI: THE CHILD WITHIN It's no knock on this prolific Italian designer and artist to suggest that the endlessly inver tive graphic adventures he calk "unreadable books," which form the centerpiece of this exhibitio might have been his greatest achievement. Sept. 30-Jan. 22; the Morgan Library & Museum

Oct. 6-Jan. 14; Center for Italian Modern Art

virginia ov errow: saved A home coming for this Nashville-born sculptor, who specializes in sub-tle, thought-provoking arrange-ments of found materials. Oct. 7-Dec. 31; Frist Art Museum, Nashville

IBRAHIM EL-SALAHI: PAIN RELIEF DRAWINGS Obsessive, extremely tense drawings that El-Salahi, a founding member of the Khar-toum School and, at 91, a suffere of chronic pain, has made in the last three years. Oct. 7-Jan. 15; Drawing Center

DEANA LAWSON A photographer who probes the boundaries bewho proces the boundaries of tween portraiture and fiction in her depictions of Black life gets first full museum survey.

Oct. 7-Feb. 19; High Museum of Art, Atlanta

CALIFORMA BIENNIAL The Orange County Museum of Art inaugu-rates its splashy new building with a show of work by impor-tant women artists from its col-lection ("13 Women") and a relaunch of its popular biennial, on hiatus since before the pan-demic

Oct. 8-Jan. 2; Orange County Museum of Art, Costa Mesa, Calif.

YVE LARIS COHEN: STUDIO/THEATER Laris Cohen moves the remains of a theater that burned down or a meater that burned down into MoMA's performance space and carries out a series of medi-tations on preservation and decay.

Oct. & Jan. 1; Museum of Modern Art

BLACK ORPHICUS: JACOB LAWEENCE AND THE MBARE CLUB FOR MOST of the 1960s, the Mbari Club used three galleries in Nigeria and a maguzine called Black Orpheus to forge connections between African artists and those of the disapora, like the great American social realist Jacob Lawrence. This historical survey includes archival materials, work by other Black Orpheus artists, and Law-rence's "Nigeria" series. Oct. 3-Jan. 8: Orbusient Museum BLACK ORPHEUS: JACOB LAWRENCE Oct. 8-Jan. 8; Chrysler Mus of Art, Norfolk, Va.

VERMEER'S SECRETS Fewer than three dozen paintings by Johan-nes Vermeer are believed to survive, but their exact number survive, but their exact number fluctuates. This tightly focused exhibition compares six can-vases — four considered to be the real deal, all from the gallery's collection, and two ingenious forgeries. Oct. 8-Jan. 8; National Gallery of Art, Washington ingtor

Age and the second seco Oct. 9-Feb. 18; Museum of Modern Art

THE TUDORS: ART AND MAJESTY IN REMAISSANCE ENGLAND Religious turmoil on the Continent sent many refugees to the courts of Tudor England, where they produced gorgeous sculpture, tapestries and portraits for mon-archs from Henry VII to Eliza-beth I.

Oct. 10-Jan 8; Metropolitan Museum of Art

JOAN DIDION. WHAT SHE MEANS LOS Angeles means Ed Ruscha, Be-tye Saar, Maren Hassinger — and most of all, in this biographi-cal exhibition organized by Hilton Ais and featuring work by More than four dozen artists, it means Joan Didion. Oct. 11-Jan. 22; Hammer Museum, Los Angeles

NEW YORK ART BOOK FAIR Your one-stop shop for zines, mono-graphs and artists' books returns to Chelsea. Oct. 13-16: 548 West 22nd Street

THE EVEILLARD GIFT A major gift from Betty Eveillard, the Frick's board chair, and Jean-Marie Eveillard, a former trustee, includes drawings by Degas, Goya, Fragonard and Elisabeth Vigée Le Brun.

Oct. 13-Feb. 26: Frick Collection

SHE WHO WROTE: ENHEDUANNA AND WOMEN OF MESOPOTAMIA, CA. 3400-2000 B.C. A look at women in ancient Mesopotamia with speancient Mesopotamia with spe-cial focus on the earliest re-corded author in the world, the priestess and poet Enheduanna Oct. 14-Feb. 19; Morgan Library

ANNIS KOUNELLIS IN SIX ACTS This JANNIS KOUNELLIS IN SIX ACTS Thi retrospective for one of the mag cians of the Arte Povera scene, which was co-organized with Museo Jumex in Mexico City, divides more than 50 significan works into six whimsical but works into six whimiscal but very apt sections: drawings that feature the alphabet; accumula-tions of wool, seeds or burlap; and so on.

Oct. 14-Feb. 26; Walker Art Center, Minneapolis

ODIGLIANI UP CLOSE Philadel-MODIALIANI UP CLOSE Philadel-phia's one-of-a-kind Barnes Foundation celebrates its centen-nial with a scholarly examination of the Italian Jewish painter and sculptor Amedeo Modigliani. Oct. 16-Jan. 29; Barnes Founda-tion, Philadelphia Press and a constraint of the constraint of the

BOTTICELLIAND RENAISSANCE BOTTICELLIAND RENARISANCE FLORENCE: MASTERWORKS FROM THE UFF21 Å bounty of works by this master from the early Ren-aissance join more than 30 other paintings, sculptures and draw-ings on loan from this museum in Florence. im in



3

+ moo

Langston Hughes

OCTOBER MR. PERGOLESI'S CURIOUS THINGS: ORNAMENT IN 18TH-CENTURY BRIT-AIN Watercolors and drawings by the man (Michel Angelo Pergo-

THE NEW SEASON

Art Listings

CONTINUED FROM PAGE 96 Oct. 16-Jan. 8; Minneapolis Institute of Art

IN PRAISE OF CAVES: ORGANIC AR-CHITECTURE PROJECTS FROM MEX-ICO BY CARLOS LAZO, MATTIAS TZ. JUAN O'GORMAN, AND JAVIER SENOSIAIN Four artists and architects contemplate life un-derground.

Oct. 19-Feb. 26: Noguchi Museum Euronae norpers surve yoek Ed-ward Hopper refined the shad-owy, suble nostalgia of his oil panitings in New York City, where he spent most of his life; this comprehensive retrospectiv uses the city itself as its organ-zing principle, aided by a newly acquired archive of photographs and enhemera. acquired archiv and ephemera. Oct. 19-March 5; Whitney Museum of American Art

MATISSE IN THE 1930S A major exploration of the changes in Henri Matisse's work — the use Henri Matisse's work — the use of cut paper to plan out composi-tions, the move toward flatness — in the decade following a 1930 mural commission from Dr. Al-bert C. Barnes, Co-organized with the Musée de Utrangerie in Paris and Musée Matisse in Nice. Oct. 20-Jan. 29; Philadelphia Museum of Art

CUBISM AND THE TROMPE LYDER. TRADITON This exhibition pro-poses a relationship between Cubists like Picasso, Georges Braque and Juan Gris and an older European tradition of "se referential art concerned with the nature of representation." Oct 20, Ion 2: Metropolium Oct. 20-Jan. 22; Metropolitan Museum of Art

SIN AUTORIZACIÓN: CONTEMPORARY CUBAN ART Between President CUBAN ART Between President Obama's brief relaxation of travel restrictions and 2018's "Decree 349" by the Cuban president, Miguel Diaz-Canel, which proh-bited art made "without author-ization," Cuba enjoyed a brief flowering of cultural production and exchange. Oct. 21-Jan. 15; Wallach Art Gallery, Columbia University

ALEX KATZ: GATHERING A grand retrospective, prepared in con-sultation with the unshakable 95-year-old painter, of sleek figurative portraits and land-scapes going back to the 1940s. Oct. 21-Feb. 20; Guggenheim Museum

WILD THINGS ARE HA PPENING: THE ART OF MAURICE SENDAK O'TIGINAI art from "Where the Waid Things Are" and "In the Night Kitchen" are among the many treasures in the largest-ever traveling exhib-tion of work by the iconic Ameri-can illustrator and draftsman. Oct. 21-March 5; Columbus Museum of Art, Columbus, Ohio

FRANK BOWLING'S AMERICAS Dur-ing the nine years that the British Guyana-born Frank Bowling lived in New York (1966-75), his painting developed into the distinguished and the distinguished the distinguished and the dist the distinctively viscous color-field-like abstraction he's best known for.



This untitled painting from 1990 by Darrel Ellis, showing his aunt Lena and his grandmother Lilian Ellis, will be part of a show at the Baltimore Museum of Art.

PHILP GUSTON NOW If you missed his sensational survey in Boston you can catch it in all its bilious pink glory in Houston – or, failing that, at the National Gallery in Washington, or Tate Modern in London, next year. collectors who recently moved their Maani museum to a larger campus, open a second location less than a mile from the Na-tional Mall. Oct. 23-Jan. 16; Museum of Fine Arts, Houston Opening Oct. 29; Rubell Museum DC, Washington

SWAGES AND TENERINESS. THE SOUTH BROKK PORTRAITS BY JOHN ANEAN AND BROGENTO TORKS The charming but deceptively complicated sculptural portraits that Ahearn and Torres made of regular South Bronx residents in the 1950s finally come back to the neighborhood. WALTER DE MARIA: BOKES FOR MEANNALZES WORK The sculptor and land artist's first significant retrospective, with much of the work, drawn from the museum's collection, on display for the first time. Oct. 29-April 23; Menil Collection, Houston, menil or a Oct. 26-April 30; Bronx Museum of the Arts

JUAN FRANCISCO ELSO: POR AMÉRICA The important but un-derexposed Cuban sculptor Juan Francisco Elso, who died at only 32, made work like an oversize multimedia skull called "The Transparency of God." Oct. 27/March 26; El Museo del Barrio SPEAKING WITH LIGHT: CONTEMPO RARY INDIGENOUS PHOTOGRAPHY Work by more than 30 Indige-nous photographers and artists, including Wendy Red Star, Hul-leah Tsinhnabjinnie and Sky Hopinka.

Hopinka. Oct. 30-Jan. 22; Amon Carter Museum of American Art, Fort Worth

MERET OF PENHEIM You've seen this Swiss Surrealist's fur-lined teacup. But have you seen her collages, her bronze sculptures or any of the other nearly 200 works in this overdue retro-

spective? Oct. 30-March 4; Museum of Modern Art

JOHN AROMPRAH: PURPLE À Solo show of Akomtrahis video work "Purple," an overwhelming, multichannel deep dive into environmental cataclysm. Oct. 28-Summer 2023; Hirshharn Museum and Sculpture Garden, Washington RUBELL MUSEUM DC The Rubell family, prolific contemporary

THE ART SHOW The Art Dealers Association of America's annual uptown benefit, at the cavernous Park Avenue Armory, for the Henry Street Settlement down-

NOVEMBER

town Nov. 3-6; Park Avenue Armory

DEVELOPING STORIES: NATIVE PHO-TOGRAPHERS IN THE FIELD DOROV Quintero's documentation of Covid-19's brutal impact on the Navajo Nation, with work by Tailyr Irvine and Russel Albert Daniels.

Nov. 3-March 12; National Museum of the American Indian

BARBARA KRUGER A new commis-sion from an artist whose text-based work — think 1989's "Unti-tled (Your body is a battle-ground)" — is only getting more relevant.

Nov. 3-Jan. 21, 2024; Institute of Contemporary Art/Boston HENRY TAYLOR: B SIDE A no-holds-

barred retrospective of sculp-ture, installation and scores of the brash, unforgettable paint-ings for which this Los Angeles artist is best known. Nov. 6-April 30; Museum of Contemporary Art, Los Angeles

SALON ART + DESIGN This is the 10th anniversary of a fair that

mixes both vintage and contem-porary design objects, along with blue-chip 20th-century art. Nov. 10-14; Park Avenue Armory

THEASTER GATES: YOUNG LORDS AND THEIR TRACES This Chicago-based social practice artist takes over the entire New Museum for a survey encompassing sculpture, performance, video and photog-raphy.

Nov. 10-Feb. 5; New Museum THE BOHALD S. LAUDER COLLECTION The Neue Galerie specializes in early 20th-century Austrian and German work, but Lauder, who founded it, also has arms and armor, works on paper, and not a few Cézannes to show off.

Nov. 11-Feb. 13; Neue Galerie

JIMMY DESANA: SUBMISSION Punk art, mail art and unsettling nudes shot with colored gels — the first museum survey for a downtown photographer who died of AIDS at 40 at 40.

Nov. 11-April 16; Brooklyn

AN ITALIAN IMPRESSIONIST IN PARIS: GRUSEPPE DE NITTIS Archival materials and more than six dozen paintings are in this first American museum show for the 19th-century Italian painter. Nov. 12-Jan. 29; Phillips

Collection, Washington

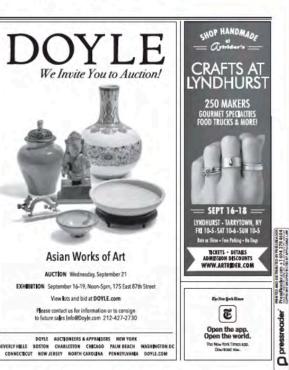
ALERTO GACOMETTI- TOWARDS THE ULTHARTE FRAUEE NO one ever treated the figure like Gia-cometti, building it up bit by bit as a column of tany existential decisions. A show of photo-graphs, paintings, drawings and sculptures of the artists' most constant subject. Nov. 13-Feb. 12; Museum of Fine Arts, Houston

UTA BARTH: PERIPHEBAL VISION Minimal, nearly abstract photog-raphy by a Berlin-born artist who lives in Los Angeles.

Nov. 15-Feb. 19; Getty Museum at the Getty Center, Los Angeles

BILL BEARDY HENRY MOORE A look at the parallel, occasionally inter-secting careers of two important artists, one born in Germany and one in England, who produced photographs of civilians in bornb shelters during the London Bitz. Nov. 17-Feb. 26; Yale Center for British Art, New Haven, Conn.

PAUL CHAM: BREATHERS This sur-vey of the cerebral New York arrist's later career will focus on the zines, GIFs and e-books published by his Badlands Un-imited press — but will also include a few of his inflatable tube-man sculptures.



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- APRIL 26 JULY 29, 2023 A Century of Dining Out: The American Story in Menus, 1841-1941.
- In Our Second Floor Gallery
- SEPTEMBER 8 NOVEMBER 12, 2022 · Aubrey Beardsley, 150 Years Young. From the Mark Samuels Lasner Collectio n. University of Dela Library, Museums and Press,
- DECEMBER 1, 2022 FEBRUARY 11, 2023 · Animated Advertising: 200 Years of Premiums, Promos, and Pop-ups. Prom the Collect Ellen G. K. Rubin
- MARCH 2 MAY 13, 2023 · To Fight for the Poor with My Pen: Zoe Anderson Norris, Queen of Bohemia. From the Collection of Eve M. Kahn.

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THE NEW SEASON

FROM PRECEDING PAGE Nov. 17-July 16; Walker Art

Igian artist's video tour ough the past and future of thr

photography, using amateur footage from around 1920 and the latest technology in 3-D render-Nov. 18-Jan. 8; Milwaukee Art

ROBERT MOTHERWELL DRAWING: AS FAST AS THE MIND ITSELF An enor-mous variety of spatters, lines and other marks appear in a comprehensive show of drawings by this restless and relentless Abstract Expressionist. Nov. 18-March 12; Menil

NICK CAVE: FOROTHERMORE A full-scale retrospective for the Missouri-born sculptor and tex-tile artist best known for the beautiful oversize costumes he calls "soundsuits." Nov. 18-April 10; Guggenheim Museum

Collection, Houston

MONIR FARMANFARMANA N: A MIR-ROR GARDEN Sculptures, textiles and collages by an Iranian artist (1922-2019) who used cut glass to

synthesize Iranian geometry with Western hard-edge abstrac-tion. Nov. 18-April 9; High Museum of Art, Atlanta

JACK WHITTEN LOANS from private



Émille Bounieu's "Shells" (1792-95) will be part of show at the Clark Art Institute in Williamstown, Mass., focusing on 18th-century French drawin

SAMUEL FOSSO: AFFIRMATIVE ACTS Starting as a commercial pho-tographer in Bangui, Central African Republic, Fosso became one of the most widely known African photographers of his generation; this is his first American museum show.

Nov. 19-Jan. 29; Princeton University Art Museum A SPLENDID LAND: PAINTINGS FROM

ROYAL UDAIPUR This exhibition of lavish 18th-century paintings from northwest India celebrates

Robert Motherwell's "Lyric Suite" (1965) will be part of a show of his drawings at the Menil Collection in Houston.

FORECAST FORM: ART IN THE CARIB-BEAN DIASPORA, 19905-TODAY Å wholesale reconsideration of Caribbean art, with an emphasis on movement and dispersion.

Nov. 19-April 23; Museum of Contemporary Art Chicago THE LANGUAGE OF BEAUTY IN AFRI-

CAN ART More than 250 sculp-tures from all over the continent are assembled to ask, "How has African art been evaluated — and by whom?"

waters collection Catherine Opie and Jack Pierson curate a selection — with works by artists from Arbus to Warhol, not to mention Betsy the Chimpanzee — from Waters's enormous recent bequest.

An

Nov. 20-April 16; Baltimore Museum of Art DARREL ELLIS: REGENERATION Haunting paintings and family photographs by a New York artist who died of AIDS in 1992, at age 33; traveling to the Bronx Museum of the Arts next year.

Nov. 23-April 23; Baltimore Museum of Art LIVES OF THE GODS: DIVINITY IN MAYA ART Painted ceramics and

-ATAART Painted ceramics and sculpted jade from the first mil-lennium C.E. depict Mayan gods in childhood, adulthood and old age.

Nov. 21-April 2; Metropolitan Museum of Art

NO EXISTE UN MUNDO POSHURA CÂN PUERTO RICAN ART IN THE WAKE OF HURRICANE MARIA SINCE HUITIcane Maria hit Puerto Rico in 2017, Puerto Rican artists — 15 of whom are represented here – have been sorting through the damage.

NADA MIAMI The nonprofit, mem-ber-based New Art Dealers Alliance returns to the Miami fair scene with its signature mix of youth and enthusiasm. Nov. 30-Dec. 3

ART BASEL MIA MI BEACH Of the more than 700 galleries ex-pected to descend on Miami Beach this year, some will travel from as far as São Paulo or Taipei, others from just down the strave

ANIMATED ADVERTISING: 200 YEARS OF PREMIUMS, PROMOS AND POP-UPS A distinctive exhibition of constructed paper ads from the collection of Ellen G. K. Rubin at the Grolier Club in Manhattan. Dec. 1-Feb. 11; the Grolier Club

DECONSTRUCTING POWER; W.E.B. DU BOIS AT THE 1900 WORLD'S FAIR Juxtaposing data visualizations made by Du Bois and his stu-dents with manufactured and

PROMENADES ON PAPER: EIGH-PROMEMADES ON PAPER: EBH-TEENTH CENTURY FRENCH DRAWINGS FROM THE BIBLIOTHÉQUE NATIONALE DE FRANCE Albums, sketchbooks and optical devices from a time and place where drawing was still the pre-eminent scientific tool tool

Dec. 17-March 12; Clark Art te, Willia

A gift for someone who likes things SWEET or anyone who aims for EASY . A gift for a bestie who went from cooking FOR ONE to cooking FOR TWO . A gift for a co-worker who considers PASTA a food group. A gift for the family who all agree to eat DESSERT first. A gift for the loved one who is VEGAN curious.



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collectors and institutions offer a "Greek Alphabet" series from the mid-1970s — black and white paintings in which experiments with unusual tools and marks gestures. Not 19-May 14; National Mu-seum of Asian Art, Smithsonian Institution, Washington FORECAST FORM- APT W Nov. 18-July 10: Dia Beacon

IGATTRACTIONS: THE JO

DEDALLIS FOUNDATION, INC/ VACA AT ARTISTS RIGHTS SOCIETY (ARS), NY, VIA TH

Nov. 20-Feb. 27; Art Institute of Chicago

Nov. 23-April 23; Whitney Museum

DECEMBER

Dec. 1-3

dents with manufactured and decorative objects also displayed at the 1900 World's Fair to unrav-el the complicated politics, and inequities, behind ideas of "progress." Dec. S-May 29; Cooper Hewitt, Smithsonian Design Museum

101 AR

EXHIBITIONS

A Treasure Hunt Shows around the U.S. include public

views of works from private collections.

This fall and winter, museums, galleries and auction houses around the country will offer the public a view of once privately held treasures, showcasing the diverse personal tastes of art world insiders, a billionaire and a Jamous Jim director. The season also offers an opportunity to view the work of beloved artists the Edward Hopper, Prank Bowling and Andy Warhol, as well as a chance to revisit the talent of those less famous during their lifetimes, like Oscar Howe and Matthew Wong LAUREN MESSMAN

NEW YORK

NEW YORK CITY

NEW YORK CITY "Etwawa hore-rest surv yoas". Edward Hopper spent nearly 60 years living in and documenting everyday livin in New York Cay as the urban landscape grew with the second second second second and changed. Paintings in this career-covering exhibition, like the voyeuristic "hight Windows (1028)," or paintrament Flouse, living and the second second cityscape like "Apartment House, East River (circa 1930)," reflect a vision of the city that many will recognize.

of the city that many will recognize. Through March 5: Whitney Museum of American Art, whitney or an and a state of the angle and the state of the state of 93, June Leaf is still showcasing new work. This exhibi-tion features paintings, sculptures and mixed-media pieces that demonstrate her fascination with movement, human her fascination with movement. her fascination with movement, human figures and mechanical objects. "Scroll with Figures (Family on a Raft)" (2008), a hand-welded sculpture hold-ing a painted canvas, seems to change as viewers move around it. Nov. 4 to Dec. 23; Ortuzar Projects,

•DE KOONING: DECADES* The three paint-ings for sale in this specialized auction ngg for rain this specialized auction were made in different phases of Willern de Konning's carser, showing how his style ovelved. The earliest, "Montank II" (1699), blends abstraction and figuration, whereas "Untilded" (circa 1979) deploys broad brush strokes and a deep blue-green color palette that suggests an ocean land-scape. The most recent painting, "The Hat Upstains" (1867), in contrast, fea-tures vibrant bands of color arcing across a white carvas. On view in Los Angeles, Wednesday through Saturday, and in New York, Nov. 4-16. The auction will lake place on Nov. 16 ott The auction will take place on Nov. 16 at Sotheby's, cothebus com



"Surfing on Acid" (2005) by Mary Heilmann in the show "13 Women" at the Orange County Museum of Art in Costa Mesa, Calif.

QUER MAXIMALISM X MACHINE DAZLE Matthew Flower, the artist known as Machine Dazzle, celebrates excess in his imaginative designs, most notably in the form of surreal costumes that com-bine burrieque elements — like sequins and feathers — with found objects, including chess pieces and chip bags. His creations aim to transform and liberate the body of the person wearing them. them Through Feb. 19; the Museum of Arts and Design, medanics and Design, medanics

ALKA: LET BY THE Misseum of Arts and Design, manimum and active offering, fans of stop-motion animation films can immerse them-selves in the world of I AIKA, the studio behind movies such as "Coralme" and "Kubo and the Two Strings." Visitors can see pappets and sets from the films and try creating their own animated short, that they can als sters from the films and that they can share and post online. Through Aug. 27; Museum of the Moving Image, managements

Image, mechanismo to "resonary Trans R, all S CAL LECTON" Paul G. Allen, who died in 2018, was both a co-founder of Microsoft and a revid art collector, amassing works from masters like Gussav Klinn ("Birch Forest.), Claude Mones ("Waterioo Bridge, soleil volle") and Vincent van Gogh ("Verger avec cyptis"). Those works are annong the more than ISO from his estate being auctioned (and valued at more than SI billion), with the proceeds going to charity. Nov. 9 and 10; Christies, and the second

WEST COAST

LOS ANGELES

"UNA BARTH: PERPHERAL VISION" The Berlin-born artist Uta Barth explores perception in her photography, through intentionally blurry images or by cap-turing the effect of light traveling across a room at various points in the day. This show brings together that work with a new series titled "...from dawn to dusk," in which she plays with inverted colors and abstract forms.

*RAN DIDDN: WHAT SHE MEANS- The New Yorker contributor Hilton Als iooks at the ille and work of Gan Did-ion, who died in 2021. The show blends some of here personal effects: with the work of more than 50 artists, arranged chronologically and in connection with the places she called home. Photo-graphs by Diane Arbus, Garry Wino-graphs by Diane Arbus, Garry Wino-grand and Richard Avedon illustrate re New York years, while works by Noah Purifyz, Ed Ruscha and Betye Saar illuminate California's countercul-ture era. Through Jan. 22; Hammer Museum, Through Jan. 22; Hammer Museum,

COSTA MESA, CALIF. COSTM MESA, CALIF: - 33 WOMMET- This month, the Orange County Museum of Art opened is new, Morphonia Architects-designed build-ing and celebrated its 60th anniversary. This exhibition commemorates that milestone, paying homage to the 13 women who founded the institution (originally called the Balboa Pavilion Gallery) in 1962, featuring artwork from its collection by 13 female artists, including Barbara Kruger, Joan Brown and Mary Heilmann. Through Aug. 20: Orange County Ma-

Through Aug. 20; Orange County Mu-seum of Art, ocma.art

SAN FRANCISCO "JEFFREY AIBSON: THIS BURNING WORLD Jeffrey Gibson will christen the new ICA San Francisco with a site-specific ICA San Francisco with a site-specific installation probing our fraught rela-tionship with nature itself; he even removes flooring from the gallery to expose the ground beneath. A video piece, described as "an apoingy to the land," is projected onto that room, and between the ada, upproted rure (from between the ada, upproted rure (from borizontally).

Through March 26; Institute of Contem-porary Art San Francisco, inorf org

PORTLAND, ORE. PORTLAND, ORE: "Advanta Modeshe tree Art of osca8 nower Oscar Howe was a Vanitonai Dakota arists who operated outside any neat categorical bot the art world tried to place him in. By making abstract images of Native life — like "Dance of the Heyoka" (1964), rendered in bold colors and fragmented shapes — he illuminated long-held traditions in a contemporary light. Saturday to May 14; Portland Art Mu seum, a

MID-ATLANTIC PITTSBURCH

PITTSBURGH "ANDY WARNOTS SOCIAL NETWORK. NETEX-view, TELVISION AND PORTBATTS-The concept of this exhibition posits Andy Warhot as an early influencer. While he predated modern social media, he used his understanding of art, advertising, celebrity and personal branding to elevate interview magazine as a cultur-al force. The show presents the muse-um's 204 issues of Interview, from 1969 to 1987, alongside commissioned por-traits inta Warhol created for the publi-cation and episodes of his TV projects. *Horough Pels. Do the Andy worked* Through Feb. 20; the Andy Warhol Museum



cotors and abstract forms. "See You On the Other Side" (2019) by Matthew Wong, one of roughly 50 oursis on view in Nov.15 to Feb. 19; Getty Center, and the Wing of Appearances" at the Dallas Museum of Art.



"Albert de Belleroche" (ca. 1882) by John Singer Sargent, one of about 120 artworks in the exhibition "Sargent and Spain" at the National Gallery of Art in Washington, D.C.

WASHINGTON D.C.

WASHINGTON, D.C. "Assert and serve" The artist John Singer Sargent is pertuapa best known for his portraits of high Parisian and American society. But throughout his careet, he gravitated to Spain, hared first by the paintings of Dego Velarquez, which he studied and recreated. His reflected in this exhibition of about 120 drawings, watercolors and oil paintings, drawings, watercolors and oil paintings, many of which showcase Sargent's landscape work. Through Jan. 2; National Gallery of Art,

BALTIMORE

"COMING ATTRACTIONS: THE JOHN WATERS COLLECTION" The director John Waters, i man known as "the Pope of Trash," has MINNEAPOLIS "ANL CHA BESTHERP-In 2009, after a decade of creating moving-image art, Paul Chan decided to take a break, returning to has artistic practice in 2012 with work created for the physical work, moving beyond the screen. The tide of this exhibition references that able, moving sculptures made of nylon. New 17 to hole 5. Works Art Conter 15. 8 man known as "the Pope of I'rash," ha amassed an extensive art collection. This fall, around 90 pieces from that collection, the bulk of which will be donated to the Baltimore Museum of Art after his death, will be unveiled to the public, including paintings, sculp-

the public, including paintings, sculp-tures, photographs and privats from artists including Dane Arbus, Cy Twombly and Andy Warhol. There's even a piace by Betsy the Champarzee, a finger-painting primate and former resident of the Baltimore? Ao (now The Maryland Zoo in Baltimore). Nov 20 to April 6, Baltimore Museum of Art, anthenese.

"CITING BLACK GEOGRAPHIES" In this

MIDWEST CHICAGO

DENVER

"AMTS, SHMERS, LOVERS, AND FOOLS: 800 TARS OF TURNEN MASTEWORN'S This show, a collaboration with the Belgium-based Phoebus Foundation, offers a look at Medieval, Renaissance and Baroque paintings from the Southern Netherlands from the ISch through 7th centuries. The intricate at from that period ranged from divine religious scenes — such as Hars Menting's "The Nativity" — to playful depictions of the anmed, like the Hieronymus Bosch-inspired "Heil." SAINTS, SINNERS, LOVERS, AND FOOLS: 300

Nov. 17 to July 16; Walker Art Center,

MOUNTAIN WEST

In Chicago through Thursday, in New York Nov. 17 to Dec. 23; Richard Gray Gallery, richarder and large and

TOLLO, OFID "MATTERCE, PEROMONAL DEBRIS" M Wedel, a ceramist based in Albany, Ohio, buids culptures that often re-semble organic forms, some are reco nizable, ikke "Lemon Tree", whereas others are more abstract, ike the brighty colored "Fruit Landscape." These works will be among the near 150 on view.

Nov. 5 to April 2; Toledo Museum of Art,

arly

TOLEDO, OHIO

MINNEAPOLIS

New York Detween 1996 and 1975, dur-ing which he experimented with ab-stract painting. Geography plays a part in works like "Night Journey" (1969-70), which references Africa and South America; other paintings feature im-ages of his mother's store. Saturday to April 9; MFA Boston,

NORTH ADAMS, MASS.

NORTH A DAMS, MASS. *0 HULL BRAVE HILLS: The visual and performance artist EJ Hill has long been faccinated with roller coasters, both for their joyful aspect and the fact that people of color have historically, through segregation, been excluded from the fact. For bis first sold massum exhibition, Mr Hill has designed his over annusement park ride, working with an engineering firm to build a neabeling segregation. with an engineering itm to build a rideable installation that will run through Mass MoCA's cavernous Build ing 5, complemented by his sculptures ing 5, comple

Oct. 30 through 2023; Mass MoCA mocilorg

SOUTHEAST

ATLANTA

"MONIR FARMANFARMANN: A MIRROR GARDEN" Sculptures, drawings and col-lages by the Iranian artist Monir Far-

manfarmaian find beauty in geometry. A selection of her dazzling large-scale mirror sculptures, created using the Persian mosaic technique of aineh-kari, will be on display here, as will smaller will be on display here, as will shall pieces, like the intricately crafted "Heartache Boxes," which are three dimensional visual collages. Nov. 18 to April 9; High Museum of Art, high org

MIAMI

PRIAME "LEARNED CHIERE LIMINAL" Bather than take over one gallery space in this mo-sent, lis size specific picces by the Argentine artist Leandro Erich will appear all over the institution. His works often challenge perceptions of space, including the interactive "Swim-ming Pool" (1009), which gives the par-icipant the testing of looking or walking underwater.

Nov. 29 to Sept. 4; Pérez Art Museum Miami .

SARASOTA, FLA.

SAFASUUTA, F.A. * acoss and survestmentations and secur-runess recommense. Planned with some of the museum's existing sculptures, works by artists of the royal Indian courts — many on loan from a private collection — offer a loak at the rich characters from the country's art from the li6th through 19th comtures. The Hundig add-dess Kali makes an appearance in a number of works. number of works.

Nov. 12 to May 28; John and Mable Ring ling Museum of Art, ringling org

RALEIGH, N.C.

RALEIGH, NC. "ETRATTALKING: INSCHEN, SHALL COL-LICTION OF CONTEMPORARY ART" The photography paintings and sculptures on view in this exhibition come from the pivate collection of Randy Shall and Hedy Fischer, partners and art col-lectors who recently gave the museum more than 100 contemporary works with a focus on Black and Latin American artists. The work on display includes a kevin Beasley culpture and large-scale assemblage by Aaron Forvier. Through Feb. 5; North Carolina Museum of Art.



The Goddess Kall in the Cremation Ground" (ca. 1850) is part of the exhibition "Gods and Lovers: Paintings and Sculptures From India" at the John and Mable Ringling Museum of Art in Sarasona, Fla.

NEW ORLEANS

NEW ORLEANS "THE PHOTOGRAPHS OF RALPH LNEDHE MEATTORNET Throughout the 1950s and '60s, Ralph Eugene Meatyard, an opti-cian-turned-photographer, captured a playfully haunting vision of the South in its black-and-white images. Mr. Meat-yard's use of multiple exposures, mo-tion-blar and ever props — like baby doils and masks — transformed his femuvices surroundings. Into a cothic Kentucky surroundings into a gothic wonderland. Through Jan. 15; Ogden Museum of Southern Art.

SOUTHWEST

DALLAS DALLOS "MATTHEW WORM: THE BEALM OF APPEAR. ANGES-In 2017, the Dallas Mussum of Art purchased a piece by Matthew Wong, a rising, self-taught painter whose art-world ascent was cut short when he died two years later at age 35. That painting, "The West," which fea-tures a lone figure facing a dense ab-stract landscape, wil be among the roughly 50 works in this retrospective of the artist's brief career. Through Fe5. De 2001aS Mussum of Art

Through Feb. 19; Dallas Museum of Art,

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HOUSTON

PILLED BO HOUSTION "eachers workings in the portain r uni-verse or menonous colomits." This show brings together 400 works of Indigenous Colombian art, co-organized by the Los Angeles Comity Museum of Art and the Museum of Banco de la República in Bogotá, Colombia, with the Museum of Fine Arts, Houston. It features gold artifacts, like figurines, pendants and masks, as well as ceramic vessels and traditional textiles. Nos 6 to Artific 5: Museum of Fine Arts. Press Nov. 6 to April 16; Museum of Fine Arts,

CITIME BLACK GEOBALPHESP: In this gallery show, fifteen artists look at spaces that shape the Black cultural experience. The wide ranging works include the video piece. "Black & Black y Baahd Johnson, in which he places has family in domestic scenaes of affia-ence; a monochrome Soundwill from Nick Cave; and a site-specific installa-tion by the architect-turned-artiss Amanda Williams. Through Jan. 22; Denver Art Museum, NEW ENGLAND BOSTON

*FRANK BOWLING'S AMERICAS" This major survey of Frank Bowling's work focuses on the pivotal period the artist, who was born in what is now Guyana, spent in New York between 1966 and 1975, dur-

Machine Dazzle shows off some of his creations as the Museum of Arts and Design opens an exhibit of his work.

Museum of Arts & Design presents wild costumes of Machine Dazzle

BY MURI ASSUNÇÃO NEW YORK DAILY NEWS

It's wild, it's dazzling, it's queer and it's coming to Midtown.

A exhibit, opening Saturday and running through Feb. 19 at the Museum of Arts and Design, celebrates award-winning costume designer and genre-defying artist Matthew Flower, better known as Machine Dazzle.

"Queer Maximalism x Machine Dazzle," the first solo exhibition dedicated to the artist, occupies two floors of the museum with an explosive, sexy and over-the-top look at his career. It features more than 80 of Machine's OMG-inducing creations for the stage, street events and performance art, along with photography, archival video, material samples and audio.

Visitors will see costumes he created for himself and his long-time collaborator Taylor Mac for the critically acclaimed 2016 show "A 24-Decade History of Popular Music;" a wig made out of dozens of pink layer cakes with a fork stuck on top of them; a dress made out of hundreds of eggs painted in white, red and purple; a video of the performance group The Dazzle Dancers dancing to "The Love Boat" that ends with everyone naked; and a song about the artist with lyrics like "she is an American homo-sexual, homo-sexual, and she does it very well."

"It's a very gay, wiggle-your-feet kind of song," Machine, who's 49, told the Daily News. "It's really quirky and strange" – words that can also describe the show chronicling the metamorphosis of Flower into the queer experimental theater artist Machine Dazzle.

Born in 1972 in Upper Darby, Pa., just outside Philadelphia, the artist spent his "formative years" in the suburbs of Houston, Texas, before moving with his family to southeast Idaho and then to Colorado.

At 19, he came out to his "pretty conservative" parents, though the disclosure didn't necessarily shock anyone. "They totally knew I was gay," he said. "Oh, my God! Gay as a unicorn cupcake with rainbow filling, honey! In high heels – and you know there's glitter on there."

After being introduced to – and falling in love with – the campy excesses of the 1980 Olivia Newton-John roller-skating musical extravaganza "Xanadu" as an 8-year-old boy, Machine knew where his life was headed.

In 1994 he moved to New York City, where he would gain his "real formative" education by going to places such as the punk rock haven CBGB on the Bowery; Tuesday night's legendary Meatpacking District party Jackie 60; and Exit Art, a nonprofit cultural center where Machine ended up working.

Machine's colorful, extravagant and inventive work fits well at the Museum of Arts and Design, whose mission is to "support artists working in underrepresented craft and design media in creative contexts ... and to reimagine traditional techniques and perceived definitions of what art can be," the exhibition's curator, Elissa Auther, told The News.

Auther, who's also MAD's deputy director of curatorial affairs, noted the importance of highlighting a "new generation of artists who comfortably cross over between categories of art and design and craft with distinctive forms of handmaking."

A lot of those artists are queer, she

said, adding that Machine uses his maximalist style as a form of visual politics tying "queer visibility into a renewed critique of the sex and gender binary" by countering prejudices and defying gender expectations.

Saturday, September 10, 2022 17

Machine's work has been recognized with a Bessie Award for outstanding visual design, and an American Theater Wing's Henry Hewes design award – both for "24-Decade History," a finalist for the Pulitzer Prize for Drama. Earlier this year, his work for "The Hang" was nominated for a Drama Desk Award for best costumes for a musical.

For more than 30 years, the self-taught designer with a penchant for impossible headpieces and jaw-dropping combinations of shapes, colors and textures has used unconventional materials – including ping pong balls, Slinkys, soup cans, holiday lights, pipe insulation and toy soldiers – in his work.

"I love when I resonate with something that is a found object, or something that is secondhand [and] when I can repurpose something and transform it into something else," Machine said.

